

# THE *Journal* OF THE AER

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OHIO INSTITUTE FOR EDUCATION BY RADIO, May 3-6

**THE ASSOCIATION FOR EDUCATION BY RADIO**

# "HOW TO RUN A RADIO STATION"

## VARIETY

### 1946 Showmanagement Award

Goes to

## KMBC of KANSAS CITY

for "conclusively demonstrating its listener impact, its influence on the community, and its ceaseless efforts to produce and inspire local originated features."

### ONE DOZEN EXAMPLES OF A TYPICAL DAY OF KMBC PROGRAMMING IN THE PUBLIC INTEREST

Friday, April 5, 1946

- |  |  |
|--|--|
| 6 a.m. First of ten daily <b>KMBC produced newscasts</b> from A.P. and U.P. wire services by fully qualified (Journalism graduates) newsmen. | 12:25 p.m. One of three daily <b>market reports</b> direct from Kansas City's livestock building by full-time marketcaster.                            |
| 6:15 a.m. First of three daily remote <b>farmcasts</b> direct from KMBC's own "Service Farms," 20 miles southwest of Kansas City.            | 12:35 p.m. Managing news editor broadcasts by direct wire into Kansas City civic club meetings, <b>news of interest to businessmen.</b>                |
| 8:15 a.m. KMBC's graduate home economist takes listeners by remote wire for <b>produce best buys</b> at huge city market.                    | 2:15 p.m. " <b>KMBC Schoolhouse</b> "—five quarter-hours produced weekly by station's educational department to meet needs of all grade groups.        |
| 8:30 a.m. Woman commentator reports on news of interest for a " <b>Happy Home.</b> "   | 2:30 p.m. " <b>American School of the Air</b> " now in 16th year of five half-hours weekly on KMBC.  |
| 9:30 a.m. Home economist keeps housewives posted on food preparation from KMBC's " <b>Happy Kitchen.</b> "                                   | 5:30 p.m. " <b>Big Brother Club</b> " Monday through Friday meetings of over 30,000 Heart of America youth—fostering good citizenship.                 |
| 11 a.m. "Little Office Behind the Church Organ" <b>round table</b> transcribed for Sunday half-hour playback.                                | 9 p.m. " <b>County Neighbor,</b> " nighttime farm half-hour which brings at KMBC's expense experts and typical farmers to pass along their "know-how." |

**K M B C**

of Kansas City

AS ONE OF THE ORIGINAL CBS AFFILIATES CELEBRATING ITS OWN  
25th ANNIVERSARY IN APRIL

*Announcing . . .*

## **RADIO DRAMA PRODUCTION**

### ***A Handbook***

by

**ROME C. KRULEVITCH and WALTER KRULEVITCH**

Probably 392 pages

Ready May

Probable price \$3.00

Here is a handbook on radio production written for the classroom. It contains scripts simple enough for beginners to direct, provides exercises designed to develop facility in the elements of radio drama production, and includes scenes in which amateur actors and sound engineers can practice specific skills demanded by the radio play. The authors, who combine teaching with active participation in radio writing (Rome C. Krulevitch is Script Editor, WHA, Walter Krulevitch is Program Supervisor, WHA; both are Instructors of Radio, the University of Wisconsin), have compiled the most successful materials — exercises, scenes, and scripts — which they wrote for their own classroom needs, and combined this with a text offering suggestions for procedure and a background of production theory. These include suggestions for setting up workshops, handling auditions, editing amateur scripts, sources for sound and music, and a classified bibliography.

*Also in the Radio Series . . .*

## **Teaching through Radio**

by **WILLIAM B. LEVENSON**

Directing Supervisor of Radio  
Board of Education, Cleveland, Ohio

TEACHING THROUGH RADIO is an indispensable handbook and text for everyone concerned with the purposes and techniques of educational radio. Writing from a wide range of experience with various phases of radio education, Dr. Levenson discusses the preparation and presentation of educational programs, broadcasting activities within the school, the school radio station, and recent developments in educational radio. "This is the book that all of us have been waiting for—all of us, that is, who teach teachers to understand radio better and to make more effective use of it in the classroom."—*The Journal of the AER*.

474 pp., \$3.00

## **Radio Drama in Action**

### ***25 Plays of a Changing World***

Edited by **ERIK BARNOUW**

Here are twenty-five outstanding radio plays of recent years, plays which have not only amused and entertained, but which have also performed a "public service." Twenty-five different writers are represented, among them Stephen Vincent Benét, Pearl Buck, Langston Hughes, Norman Corwin, Arch Oboler, and Norman Rosten. RADIO DRAMA IN ACTION contains examples of almost every possible kind of radio writing technique—documentary drama, fictional drama, operatic drama, and "actuality" drama. Each play is preceded by notes concerning the author, purpose, and accomplishment. Radio's role in our society is the chief theme of these notes, as well as of the overall preface.

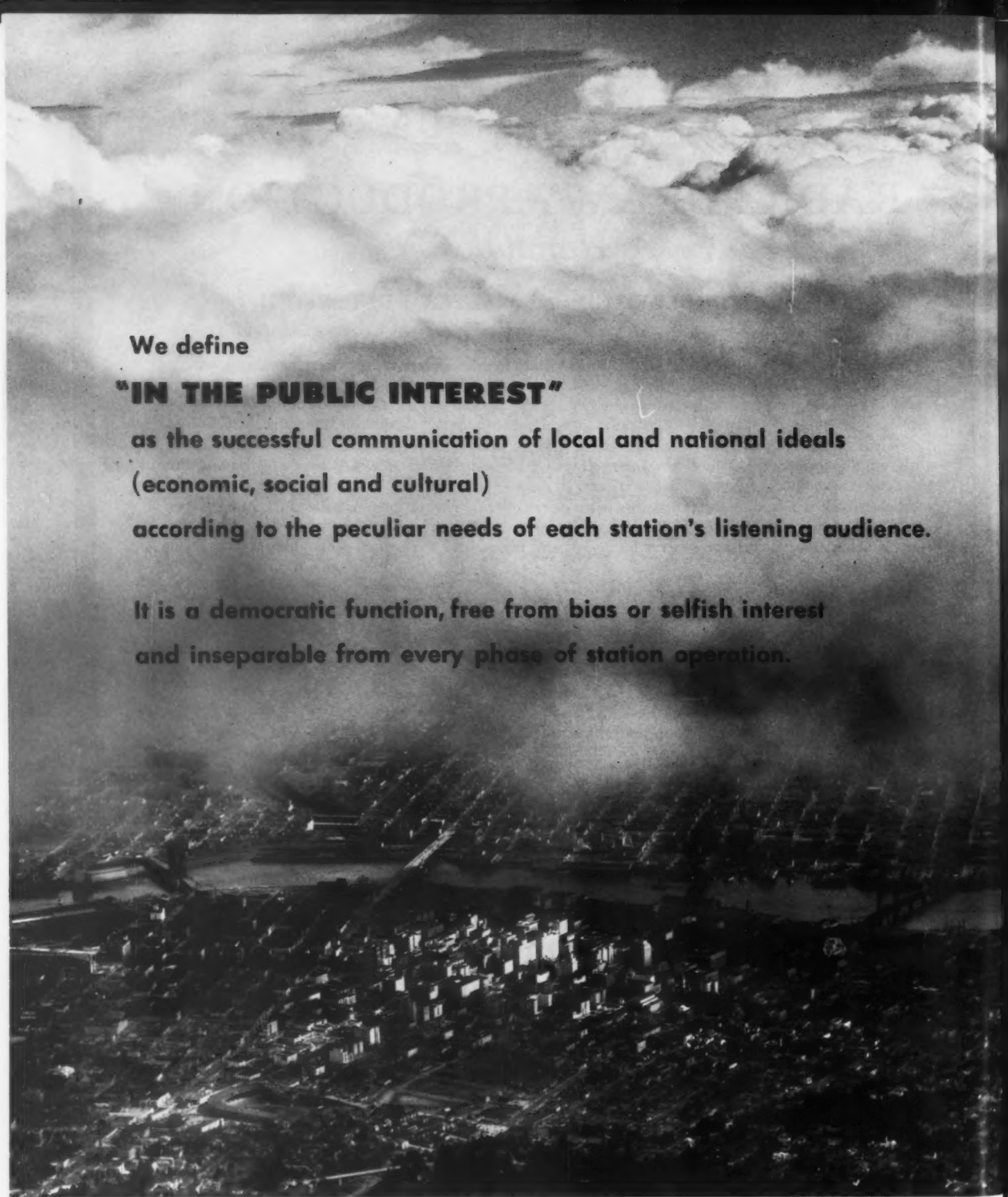
397 pp., \$2.25

**RINEHART & COMPANY, INC.**

232 Madison Avenue

New York, 16



A black and white aerial photograph of a city, likely Portland, Oregon, viewed from a high altitude. The city is densely packed with buildings and streets, with a river visible in the lower left. Above the city, there are large, billowing clouds that fill the upper half of the frame. The overall tone is dramatic and high-contrast.

We define

**"IN THE PUBLIC INTEREST"**

as the successful communication of local and national ideals  
(economic, social and cultural)

according to the peculiar needs of each station's listening audience.

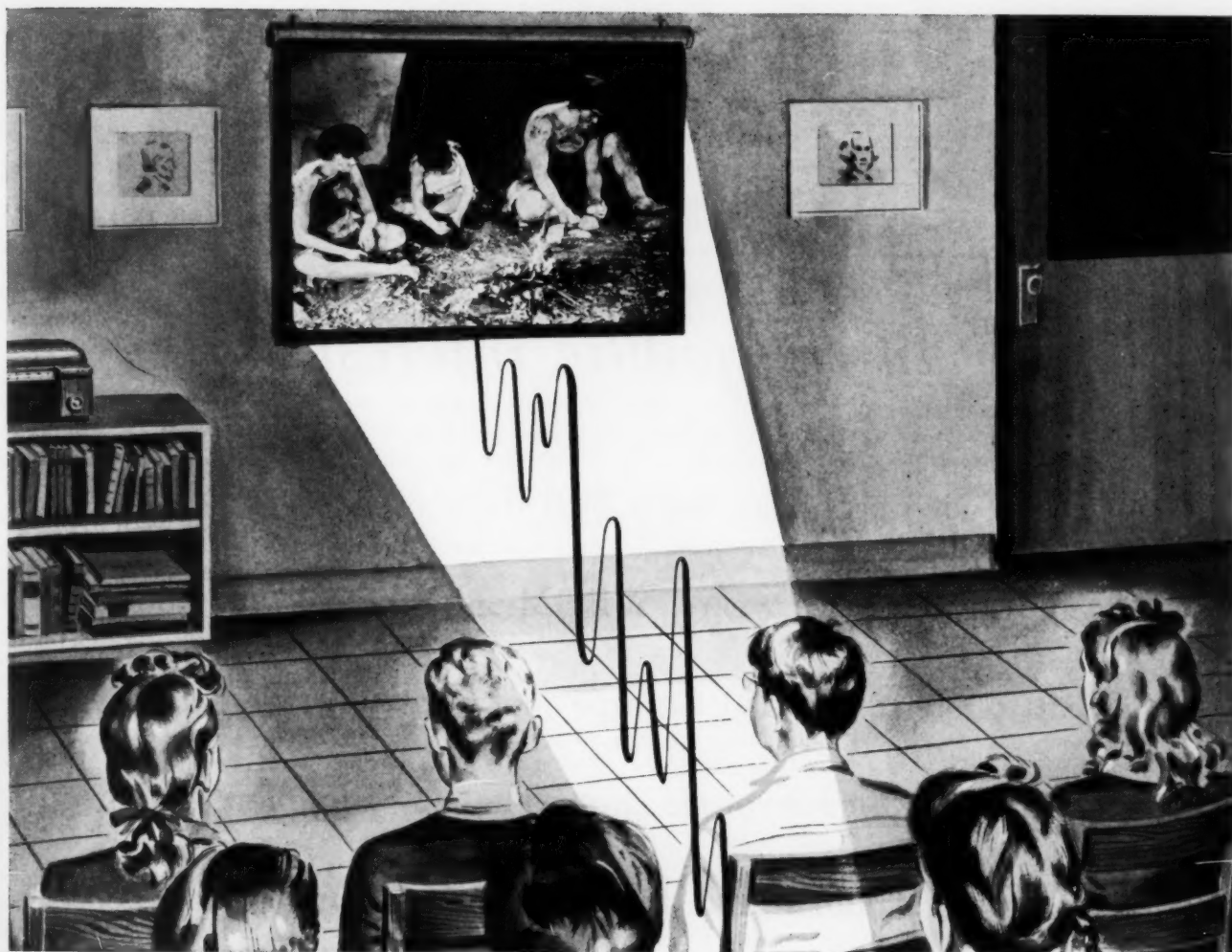
It is a democratic function, free from bias or selfish interest  
and inseparable from every phase of station operation.

**KOIN**

PORTLAND, OREGON



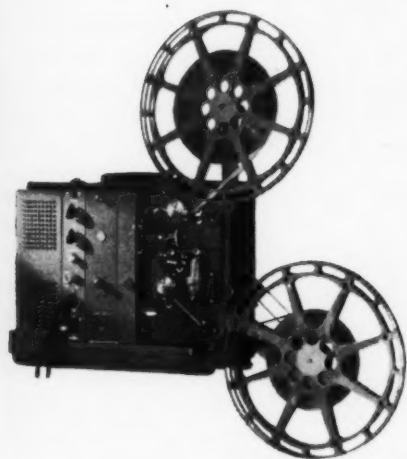




Scene from Coronet film, "How Man Made Day"

## **SOUND FILMS**

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**G**EOGRAPHY, history, social studies, art and a host of other subjects, on sound film, truly bring the world to your classroom. Properly presented, these new tools for teaching help stimulate interest and student activity, both in and beyond the classroom.

The new RCA Sound Film Projector enables you to get the most from these valuable teaching aids. The silvered pyrex reflector, large condenser lens and  $f/1.6$  "coated" projector lens provide brilliant illumination over the entire screen and unequalled contrast and clarity. The

powerful four-stage amplifier and precision engineered mechanical filter provide sound reproduction with all the fidelity of the original.

Simple to operate, easy to maintain, the new RCA Projector is ideally suited for school use—backed by an organization responsible for development of the finest in professional recording and reproduction apparatus.

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For detailed information on the new RCA 16mm Sound Film Projector write Educational Department 47-E, Radio Corporation of America, RCA Victor Division, Camden, N. J.



**EDUCATIONAL DEPARTMENT**

**RADIO CORPORATION of AMERICA**

**RCA VICTOR DIVISION, CAMDEN, N. J.**



## *In the public interest . . .*

Twice each day for 1,000 days, or every school day during the last five years, WBBM at 7:59:30 a.m. and at 3:25:30 p.m. has warned Chicago motorists to drive carefully and watch out for school children. These two moments of the day are peak school traffic danger periods. A small item, perhaps, against radio's total contribution, but large in the hearts of Chicago teachers and mothers.

***This is . . .***



***. . . the Columbia  
Broadcasting System  
in Chicago***

## A Proposal to the FCC

**F**REQUENCY MODULATION offers the first real opportunity since the establishment of the original Federal Radio Commission to engage in long-time radio planning on a nation-wide scale. There is the opportunity now to establish a radio system which will come nearer to meeting the needs of the entire population, urban and rural, fastidious and unselective, educationally minded and amusement seeking.

Emphasis now is on programs designed for wide appeal and, above all else, to gain acceptance from the majority of listeners. Clear channel stations have been the only ones capable of serving remote rural areas; yet, because the bulk of their listeners were urban, the programs of such stations were tailored predominantly to urban tastes. Local stations, because of their limited coverage, also catered to the city dweller rather than to his country cousin. This is not surprising. Advertising provides radio's profits; and advertising demands large audiences. "The best radio program," as one New York advertising executive said, "is the one that sells the most goods."<sup>1</sup>

One of radio's greatest weaknesses today is the low level to which most daytime programs have sunk. The "soap operas" occupy about one-fourth of all network daylight time, yet, according to the FCC, "approximately 76.8 per cent of the available audience answering the telephone during the soap opera hours reported that they had their radios turned off altogether."<sup>2</sup> *Fortune* provides an excellent analysis of daytime radio in a recent issue.<sup>3</sup> Observing that "radio is plainly bad enough now, and one of the principal reasons is soap opera," *Fortune* concludes that "something ought to be done about this excessively shabby art, but not much is likely to be done very quickly unless the people insist—or the networks belatedly recall—that the air belongs to the people and ought to be used for their benefit."<sup>4</sup>

The defense the networks offer for broadcasting this type of daytime radio fare is that it is approved by a majority of listeners. CBS presented, in popular vein, the results of a comprehensive investigation last fall.<sup>5</sup> The study reported that of all women at home in the daytime, 54 per cent listened to serial programs.

Recent evidence indicates that rural women are not the devotees of "soap opera" that their city sisters are; in fact it becomes increasingly clear that daytime radio on clear channel stations fails to meet the needs of the rural audience. If this is true, an early revision of the present frequency allocation might constitute the needed remedy.

Soon there will be a sufficient number of FM stations to meet the needs of urban listeners. Present operators of local and regional AM stations, it is to be expected, will become FM operators. Their present frequencies could then be utilized to meet the needs of rural areas and to provide better service by state-supported educational stations.

The existing educational stations—Wisconsin, Ohio State, Iowa, Oregon, Iowa State, and Minnesota, to mention only a few—have demonstrated ability as radio broadcasters and have rendered an important service. That service has been seriously hampered by lack of evening hours, poor frequencies, and inadequate power to reach their entire state-wide constituencies. The radio stations at Iowa State and Minnesota, for example, have each operated on a clear channel but, in the interest of a dominant station, have been restricted to daylight hours. Yet a state-owned station, as part of the state's educational system, has a responsibility and a service to render to important minority groups who can listen only in the evenings.

The number of local and regional channels which could be made available when all such existing service is shifted to FM stations would, for the first time, give the AM stations of state-supported colleges and universities a chance to function effectively.

This proposal should not be interpreted to mean that educators have no intention of using the FM frequencies reserved for them. Cleveland, Chicago, New York, and San Francisco have demonstrated conclusively how valuable such frequencies are to city and local school systems; their value to county systems appears equally attractive; and chains of such stations offer promise of providing excellent state-wide service.

The states which have pioneered in the operation of educational AM stations have, on the other hand, demonstrated their ability to render an important service. Equipped as they are with staff and physical facilities, reasonably adequate state-wide service requires only a full-time frequency and higher power.

Now that AM frequencies may soon be available, could better use of those frequencies be made than to allocate some of them to non-commercial use? Surely great universities can be trusted to discharge their public service responsibilities without the abuses common to commercial stations that were revealed in the recent FCC report.<sup>6</sup> There may be better solutions to the problem of providing adequate radio facilities for the state-owned stations. But the rights and services of these stations deserve careful consideration. Is not their protection an important responsibility of the Federal Communications Commission?—TRACY F. TYLER.

<sup>1</sup>Federal Communications Commission. *Public Service Responsibility of Broadcast Licensees*. Washington 25, D. C.: The Commission. March 7, 1946. p. 36.

<sup>2</sup>*Ibid.*, p. 33.

<sup>3</sup>"Soap Opera." *Fortune* 119-23, 146, 148, 151; March, 1946.

<sup>4</sup>*Ibid.*, p. 151.

<sup>5</sup>Frances Farmer Wilder. *Radio's Daytime Serial*. New York 22: Columbia Broadcasting System. September, 1945. 27 pp.

<sup>6</sup>Federal Communications Commission, *Op. cit.*, 139 pp.



# Who? What? Where? When?

**Station WSUI**, State University of Iowa, presents four foreign language broadcasts each week—elementary French, elementary Spanish, French civilization, and Spanish literature.

**The Journal of Frequency Modulation**, a monthly magazine, was born with the February, 1946, issue. Martin Codel is president and publisher, Harold Becker, managing editor. Offices are at 103 Park Avenue, New York 17; subscription is \$3.00 a year.

**A. James Ebel**, Station WILL, University of Illinois, has accepted the position of director of engineering, Peoria Broadcasting Company. He has resigned also from the posts of executive secretary of the NAEB and Editor of the organization's *News Letter*.

**Station KUOM**, University of Minnesota, has had its staff augmented by three former University of Minnesota students: Ruth Swanson as production director, Kenn Barry as program director, and Robert Boyle as chief announcer. The latter two have just been released from the Army.

**Dr. Harrison B. Summers** has resigned his position as manager, Public Service Division, American Broadcasting Company, and has also resigned his post on the FREC and on its Executive Committee. He has been succeeded in both positions by **Robert Saudek**, the new director of public service, ABC.

**Dr. Roy K. Marshall** and **Alexander Griffin**, stars of two Philadelphia school broadcasts, *Great Moments in Science* and *Behind Today's News*, respectively, presented by Station WIP, were invited to deliver the commencement addresses at Benjamin Franklin high school and South Philadelphia high school for girls.

**Jim Miles**, program director, Station WBAA, Purdue University, estimates from mail response that his station reached over one million homes during 1945. Greatest mail resulted from a program, *Listen While You Work*, broadcast from 10:00 to 10:30 a.m. daily. January and February brought the heaviest mail; September and June, the lightest.

**George Jennings**, *AER Journal* business manager, and assistant director, Chicago Radio Council, has a page, "On the Air," in the *Players Magazine*, March-April, 1946. There he discusses "Shortwave Broadcasts Between Schools," which appeared in the February, 1946, *AER Journal*. He also includes several items of interest to radio educators.

**Radio and Television** is the topic to which much of the March 18, 1946, issue of *Senior Scholastic* is devoted. Among the articles is "The Coming FM Boom," by AER member William D. Boutwell, assistant to the publisher, *Scholastic Magazines*. Another is "A Dialogue," in which Arch Oboler, one of radio's leading writers, gives a word of advice to radio beginners.

**The Doubtcaster** is the title of a lengthy satiric poem by Rolfe Humphries which occupies page 27 in the March 23, 1946, issue of the *New Yorker*. The subject of the author's venom is the versatile, all-knowing radio commentator.

**Webster's Cartoons Blast Radio** is the topic of a story in the March 25, 1946, issue of *Life*. Reproduced are 10 of his satiric cartoons lampooning radio that have been distributed during the past three years through the New York *Herald-Tribune* syndicate.

**Glenn Naysmythe Gardiner**, AER member and Los Angeles city school teacher, has been appointed to the post, director of education, Station KGER, Los Angeles and Long Beach. Mr. Gardiner's *Junior Town Meeting* program is heard each Thursday during the school year at 4:30 p.m.

**One Washington, D. C.**, letter notes that out of more than 500 requests to the FCC for FM facilities, only 25 are from schools. It goes on to say that many Washington educators fear that education will miss its second, and possibly last, chance to put radio to work for the cause of learning.

**Gertrude Novokovsky and Ruth Weir Miller** are the authors of the excellent teachers' manual for *Radioland Express*, a series of variety programs designed for classroom use in the kindergarten and primary grades. *Radioland Express* is a 15-minute program presented on Station WFIL, Philadelphia, Tuesdays at 2:15 p.m., and continues through May 30.

**What's on Your Mind?** a series of ten weekly broadcasts of the Canadian Broadcasting Corporation dealing with mental health and human relations, will be completed with the broadcast of May 6. The programs were written by Lister Sinclair and were based on authoritative material from the National Committee for Mental Hygiene [Canada].

**Radio listeners in England** pay a pound for a license in 1946 instead of the previous half pound [ten shillings]. Announced as the reasons for the increase were higher costs, program improvement, and the reopening of television. Television set owners will be able this year to secure for two pounds a combination license covering both television and sound reception.

**Nine scientific broadcasts** from the series, *Exploring the Unknown*, have been recorded and can be purchased from Recordings Division, New York University Film Library, 26 Washington Place, New York 3. Each program runs 30 minutes and is recorded at 78 r.p.m. on both sides of three 12-inch vinylite discs. The price per program is \$4.75. The titles available are: The Lie Detector, The Flying Blowtorch, Cancer—Cause for Hope, Plastics—Nature Gone Modern, What Is the Atom? Hidden Hunger, Pneumonia, The Battle That Never Ends, and Eyes—Windows on the World.

**Lorraine Radke**, graduate of Marquette University, is now doing graduate work in journalism on an administrative fellowship in radio at KUOM.

**Irving R. Merrill**, formerly of Iowa State College, Ames, is the new director of Station KUSD, University of South Dakota. KUSD operates part-time on 920 kc. with 500 watts.

**The High School Committee**, American Educational Theatre Association, recommended the teaching of radio appreciation as part of a course of study in dramatic arts for secondary schools in a recent 52-page report.

**What Radio Hath Wrought** is the title of an Event in *School and Society*, March 23, 1946. It reports the results of a study of the use of radio in Methodist colleges and universities. Of the 116 institutions queried, 77 responded.

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## ALPHA EPSILON RHO

The Association sponsors Alpha Epsilon Rho, an undergraduate, professional fraternity in radio. **SHERMAN P. LAWTON**, *Executive Secretary*, University of Oklahoma, Norman, Okla.

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ATLANTA BUILDS

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GEORGIA BUILDS—by Training Her Children!

Each Day, Monday through Friday,

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tells the Stories of Georgia, Empire State of the South,

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RICH'S

## The President's Page

IF RADIO BROADCASTING is truly to serve the public interest it must inevitably be concerned with the crucial, inescapable problems of the times. Industry leaders, no less than radio educators, have no desire for radio to become an inconsequential namby-pamby medium of pure escape. Active participation in the arenas of contemporary conflict through reporting, commentary, discussion, debate, and documentary illumination characterize American broadcasting. Radio must necessarily assume a vigorous role in relation to the whole matter of racial and religious intolerance, one of the most serious problems facing the United States today.

The war has heightened the tensions and conflicts already present among us. Irritations and frustrations threaten to break into open warfare between groups and individuals. It is not impossible that the frightful Nazi pattern of ruthless racism may be repeated in this country if positive preventive measures are not taken. Broadcasters must utilize the tremendous power of radio for the development of increasing understanding and effective good will.

*To do nothing is to take sides with the hate-mongers.* Flames are not quenched by sleeping firemen. Positive action is required and that *soon*, if the conflagration is not to get out of hand. For radio, unthinkingly, can perpetuate the stereotypes, confirm the prejudices, and give a hearing to the rabble-rousers. Offensive practices can be avoided, differing groups can be interpreted, incidents can be reported, issues can be discussed. Moreover, the doctrine of the essential equality of all Americans is no longer debatable. It is unlikely that a station would endanger its license for advocating either the principles of the Declaration of Independence or those of the Bill of Rights.

Some stations, networks, and advertising agencies are already tackling this problem. But much more thinking and planned action needs to be taken. What can the broadcaster do?

In the first place *he can avoid perpetuating the seeds of misunderstanding* that are carried by stereotyped characterizations of races, nationalities, and religions. The Writers' War Board did a great service in this respect in calling the attention of authors to "The Myth That Threatens America"—the constantly-repeated picture of America as "white, Anglo-Saxon, Protestant, and close to nothing else but." The broadcaster can insist that drama shall be peopled by believable characters of varied national backgrounds, religious beliefs, occupations, and social status. He can apply to news broadcasts, interviews, comedy, and variety programs, no less than to drama, standards of fair play in relation to racial and religious differences.

In the second place *the broadcaster can develop radio programs planned to contribute to better inter-group understanding.* Like WMCA's *New World A'Coming* or occasional programs in CBC's *Stage 46*, he can boldly dramatize the actual points of tension, the underlying causes of conflict, the day-to-day practices that foster hate and prejudice. Again, as in WFIL's *Within Our Gates*, he can present vividly the lives of great American leaders who have sprung from varied national, racial, and religious cultures. He can present forums and discussions on the controversial measures which are aimed at improving the present situation. He can feature talks and interviews with interesting and colorful personalities from all walks of life, representing the heterogeneity which is America.

In the third place *the broadcaster can inject material furthering intercultural understanding* into popular programs with high audience acceptability. Fibber McGee and Molly in a scene or two could make ridiculous the arrogant pretensions of the race-haters with their nonsensical prattle of superiority. The *Lux Radio Theatre*, like the contemporary stage, might occasionally present a program which treats this matter boldly. Frank Sinatra has increased his stature by speaking his mind to his teenage listeners. Dealing with a matter vital to democratic survival as truth-

fully and accurately as possible is as much a function of radio entertainment as it is of the theatre.

In the fourth place, *the broadcaster can ensure that his public service programs deal frequently and thoroughly with the situations closely related to racial and religious tensions.* Housing, recreation, juvenile delinquency, educational opportunities, employment practices—all are significantly related to group tensions and conflicts. They must not be neglected in over-all program planning. As these problems are regularly discussed, dramatized, and documented the community will become increasingly conscious of its needs and responsibilities. The station can support community efforts directed toward solutions of these problems. The very fact that constructive steps are being taken tends to alleviate critical hostilities.

A broadcaster, sensitive to inter-group relations, can, of course, go even further if he possesses rudimentary courage. He can hire his employees for ability alone, without regard to race or creed. He can lend the support of his name to groups like the Council for Democracy, The Urban League, or the Fellowship Commission which are battling for better relations. He can consciously program shows directed to the principal minorities in his service area—Negroes, Italians, Slavs. He can, in turn, make sure that these minorities have the opportunity to be heard over his station in the same ordinary ways in which the other community leaders are broadcast. In short, he can translate American ideals into everyday operations.

All of us must see that *racial and religious prejudices can no longer be our private indulgences.* What we do to Negroes or Jews or Catholics is front-page news all around the world. The way we behave now may determine whether we survive in a peaceful world or are among the first victims of the atomic weapons of an enemy country. *We cannot hope to be believed when we talk peace to the world and practice hate and oppression at home.*—I. KEITH TYLER.



# Institute Stresses Radio's Postwar Responsibilities

**R**EPRESENTATIVES OF THE RADIO INDUSTRY, more than ever conscious of their responsibilities in the public service field and facing official pressure from the FCC to expand these services, will meet in Columbus May 3-6 with prominent educators and civic group leaders to examine the subject at the Sixteenth Annual Institute for Education by Radio.

Highlighting this controversial struggle within the industry will be the annual banquet speakers and their topics scheduled for an airing Sunday night, May 5. "The Public Service Responsibility of Broadcast Licensees" will be thoroughly gone over by Commissioner Clifford J. Durr of the FCC, Roger Baldwin, director of the American Civil Liberties Union, and an invited representative of the radio industry.

Ohio State University's annual event, made more dramatic this year because of the chance for radio to answer its critics and also to publicly examine its own record, is expected to draw from 1,500 to 2,000 persons, including some of the leading figures in radio, education, and allied fields.

Heart of the Institute, which will take over Columbus' two largest hotels, will be the seven general sessions, the 12 work-study groups, eight roundtables, and eight section meetings.

Hundreds of additional persons will serve as a "hospitality" group to the Institute and to the press corps which will cover the four-day event.

Dr. I. Keith Tyler, head of radio education at Ohio State, is general chairman of the Institute, which has been held annually since 1930, except when it was cancelled in 1945 because of the war.

General sessions will include these: "Implications for Radio of Atomic Energy," with participants to be Dr. Reuben Gustavson, vice president, University of Chicago; Dr. Harold Urey, Nobel prizewinner in chemistry and a member of the Manhattan Project scientific board; and Irving Langmuir, General Electric research chief.

Their discussion on this topic forms the *University of Chicago Round-Table* program originating from the Institute floor. Another broadcast origi-

nation at the Institute will be NBC's *Our Foreign Policy*.

The opening Institute meeting will be on "Has Radio Reconverted: Is Broadcasting Assuming Its Postwar



I. KEITH TYLER, *AER national president; director of radio education, Ohio State University; and general chairman, Sixteenth Institute for Education by Radio.*

Obligations?" Keynote speaker will be Edgar Kobak, president, Mutual Broadcasting System. Other participants are FCC Commissioner Clifford J. Durr; Justin Miller, president, National Association of Broadcasters; Nathan Straus, president, Station WMCA, New York; Harold B. McCarty, director, Station WHA, University of Wisconsin; and Davidson Taylor, vice president and director of programs for CBS.

The keynoter of the general session, "Radio and Inter-Group Understanding," will be Frank Trager, assistant to the president, National Conference of Christians and Jews. Cecil Brown, well-known commentator, may participate in the session if his coverage of the atom bomb tests does not interfere.

Kenneth Bartlett, director of radio, Syracuse University, will chair the session on "Television: Status and Prospect" and the general session on "Radio and the International Scene" will have as participants Dr. Arno

Huth, Geneva, Switzerland, author, lecturer, and authority on European radio; William Bearup, Australian Broadcasting Commission; Dr. P. H. Frederick Chao, founder of adult education in China; and officials representing the U. S. Department of State.

The work-study groups will include meetings on Agricultural Broadcasts, to be directed by John Baker, chief of radio service, Office of Information, U. S. Department of Agriculture; Radio Journalism, with co-chairmen Mitchell V. Charnley, professor of journalism, University of Minnesota, and Paul B. White, director of news and special events, Columbia Broadcasting System; Radio Councils, chaired by Robert Stephan, radio editor, *Cleveland Plain Dealer*; Music Broadcasts, led by Ernest LaPrade, director of music research, National Broadcasting Company; Children's Programs, directed by Josette Frank, chairman, Radio Committee, Child Study Association of America; Religious Broadcasts, chaired by Rabbi Moshe Davis, Jewish Theological Seminary; and Women's Programs, led by Alma Kitchell, director of women's programs, American Broadcasting Company, and featuring Chester Davis, organizing chairman of the national Famine Emergency Committee.

Other groups, with their chairmen, include Radio Research, Dr. Kenneth Baker, research director of the NAB and professor of psychology, Ohio State University; Broadcasting by National Organizations, Mrs. Inez Kimball, national radio director, Girl Scouts of America; School Broadcasts, R. S. Lambert, supervisor of educational broadcasts, Canadian Broadcasting Corporation; and Training for Radio, led by Professor A. L. Hunter, chairman, Department of Radio, Northwestern University.

Additional discussions are scheduled on: the social responsibilities of writers, editors, and public relations radio people; television production; radio and the negro; and radio and veteran rehabilitation.

Hundreds more persons will direct and participate in these and other meetings, many of which will be held simultaneously.

## In Retrospect — the 1930 Institute

THE EDITOR OF THE JOURNAL has courteously written me to contribute to the May issue which will feature the current meeting of the Institute for Education by Radio—the seventeenth year and the sixteenth meeting of the organization. The choice of subject was left to the writer and the length of treatment to his best judgment, but the implication within a radio setting is that a script must be short and snappy.

In accepting his invitation it seemed natural for me, whose prized baby the Institute has been, to revive the time and events that led to initial meetings in Columbus, the objectives the enthusiasts had in mind, and the policies that were developed to guide the evolving programs.

Nothing merely happens in the affairs of men. No matter how novel an event may seem to be, there is always a preceding series of causal factors which make the event the inevitable outcome of what has already happened. The Institute, therefore, did not just blossom. At the time, it seemed to be the only logical step to take. Radio stations had been first installed by the scientists in the universities; industry quickly seized upon the instrument; and government became interested. Political issues of large import emerged. Confusion was the descriptive word to use for the times.

By 1930 the colleges had been exploring the use of radio in education [as was to be expected.] But notably the industry had become aware of services that might be rendered to the schools chiefly for the increase of profits and prestige in the public interest, convenience, and necessity. The time was ripe to bring together the educational statesmen and technicians in both the colleges and the commercial stations to explore the use of radio in education by both types of station, to stimulate research and study, to share techniques, and consolidate the evolving discoveries of all who were committed to the enterprise.

The occasion arose because of the activities and interests of the Payne Fund. This social agency was the brainchild of Mrs. Frances Payne Bolton,

later to be congresswoman from Ohio. The officers of the Fund in the years after World War I developed a theme for their activities from the idea that the three media of communication—radio, motion pictures, and newspapers—were the most potent agencies of education; and that time and money could be most fruitfully spent in furthering their development. To that end Mrs. Bolton supported programs of research and development carried on by the Bureau of Educational Research [Ohio State University] and other centers. The Fund provided appropriations which produced Edgar Dale's *How to Read a Newspaper*. It subsidized the Motion Picture studies which were so bitterly attacked by agents of the industry but whose findings have not been controverted by later studies of equal validity. It supported also for several years a research program in the use of radio under young Hillis Lumley who so tragically disappeared; and established a developmental program in the schools of Ohio.

Particularly for our purpose it appropriated funds for the establishment of the so-called Institute for Education by Radio in 1930 and made it possible to launch the enterprise upon a national scale. The time was ripe, the funds were available.

I spent several hours reading and reviewing the Proceedings of the First Institute and reconstructing some ideas about organization which then seemed to be wise and have since stood the test of time. A few of these may be recorded.

Our basic concept sprang from the principle that improvement is fostered by the sharing of information. We felt that if all those engaged in an enterprise in many centers were given the opportunity to meet together they would educate each other and build common resources which could be used in all localities. We therefore arranged our programs in units of time in which a paper was given twenty minutes and discussion thirty. We broke the audiences in the earlier days into many interest groups small enough that all might participate. We restricted formal meetings to periods sufficiently short

to give generous time for individuals with common interests to chat in the lobbies. And we provided carefully for publication of the Proceedings in a beautiful format for which Josephine H. MacLachy deserves a DSM from somebody for her contribution through the years.

Our most sensitive problem in 1930 was the hostility of the educational and commercial stations. The commercial stations, said their opponents, were committed to showmanship and profits; they gave lip service to education and sacrificed any educational program if they could sell the time for money. Counter-wise the educational stations put on programs that were stodgy and could not hold their audiences. But chiefly each group distrusted the motives and abilities of the other. Whatever the merits of the case, the atmosphere was tense.

Consequently the Institute was guided by two principles: Controversial issues were excluded from discussion and no resolutions were permitted. The first policy was not dictatorial; it was logical. The Institute was devoted to the problems and techniques of education. It was not a forum for political questions nor administrative policies. These could appropriately be discussed on a thousand platforms and in a score of magazines. We persistently remembered that our purpose was to discover how to improve the use of radio in education and we were grateful for new ideas whether their sources were in industry or the colleges. Controversy was permissible over educational methods although, as facts are increasingly collected, controversies settle themselves without heat. And as the years have passed the members of the Institute have co-operated quite cordially in keeping to our educational theme. In the early thirties the chairman tensely watched the well known arguers as they rose so as to be ready to apply lubricants at the proper moments. In the later years the early extra-educational conflicts have largely disappeared. And I am inclined to think that the annual meetings of the Institute have played a part because when honest opponents discuss matters in meet-

ings and fraternize with each other in the lobbies, the edges of their differences lose their sharpness.

The policy of allowing no resolutions grew partly from the avoidance of conflict over extra-educational matters and partly from the spirit of the Institute. For the Institute is not an action body. It is a meeting place. Its success is measured not by how much members have furthered their causes but by how many new ideas they have absorbed. In such a meeting, resolutions have no logical place.

The organization in the early days

was very simple and informal. The first meeting lasted for ten days. The tempo was leisurely—no evening meetings, and two sessions a day. The University provided golfing for the golfers of whom there seemed to be few. For our veteran friend, Kaltenborn, we used to provide the University Natatorium. Whether he is addicted to this liquid in these later days I do not know. As the tempo of radio increased, the time has been shortened and the offerings have multiplied. In 1930 the director held the leisurely reins of the University professor. In 1946 the di-

rector has to be a high powered managerial tycoon.

The common threads running through the years are as simple as "home-spun." Get people together and they will learn from each other. Build a friendly atmosphere so that team workers trust each other. Major on new ideas and minor on conflicts and prejudices. Give people with special interests the opportunity to confer. The Institute has not discovered these policies. It has merely used them in a field that needed them. — W. W. CHARTERS.

## The Future of Education by Radio\*

YOU ASK ME about the outlook for education by radio? I think I might get at an answer by putting a question or a series of questions to you. Such questions as what is education? What is radio? Or what is an educational program? Now, lots of educational conferences have bogged down in striving for an acceptable definition of education so we shall not allow that to happen here. Suffice it to say that education results from the impact on people of facts and opinion, seasoned with a little experience—your own and other people's.

What we are mainly interested in is radio and what it really is and, incidentally, what its future is. I am constantly surprised at the oblique ways in which people have radio catalogued. I don't mean vaguely anonymous people, the people in quotes, such as one encounters in public opinion polls. I mean real, honest-to-goodness, warm blooded human people, the kind all of us encounter outside of typical cross-sections.

To these people radio means information, or self improvement, or entertainment with a capital "E," or inspiration, or release from drudgery and care, or perhaps it may mean gossip, or patterns of social behavior; radio may mean to them integrity, or the ability to think clearly; it may mean confusion or merely an antidote to sheer boredom. Radio means many things to many people—to station managers and to educators. But these meanings to people do not cut to the core; they are parts of the picture. Individually

they merely confuse the issue; compositely they partially reveal what radio really is.

This confusion in people's minds about radio has set radio broadcasting back, it has retarded education and,



ROBERT B. HUDSON, *associate director of education, Columbia Broadcasting System, addressing the University of Oklahoma Conference on Station Problems.*

obviously, it is a factor of no small importance in any discussion of educational radio.

Radio, when all the artists, jingles, and announcers are swept away, is simply a medium of communication. It is a medium so contrived that sound is the only commodity transmitted, but sounds are meaningful only when they convey ideas. It follows then that

radio is a device for communicating ideas; we might add that it is an instrumentality without parallel for the communication of ideas.

But ideas are the stock-in-trade of educators. The life work of most educators centers in the communication of ideas to others, or in helping to improve or modify old ideas which in turn can be communicated. Yet the fact remains that education and educators have been very slow to recognize radio for what it is and to utilize it in achieving their ends.

This situation wherein education is slow to adopt a new and semi-radical device in achieving its goals really is not surprising when one recalls that the educator was many times slower in permitting students to be exposed to the uncertain instruction of print. Indeed, it is only within recent years that readability, illustration, and effective use of space have concerned the educator. And it doesn't take many fingers to number the years since visual materials and motion pictures were classed as "frills" where potential learners were assembled.

Now, back to your original query. "What about the future of education by radio?" There are two answers to the question. One answer will be given by educators and radio industry people as they prepare and broadcast educational and socially significant programs to the classroom. This may be done on school-owned FM stations, in a few cases by a university station, or through the facilities of the commercially-owned station in your community. Whichever the case, I think we can look forward to more and better educational broadcast-

\*An address at the Annual Conference on Station Problems, University of Oklahoma, March 7-10, 1946.



ing. A considerable number of school systems across the country are installing their FM stations now, many others have filed applications for stations. The university stations, while not so numerous, in the main are stronger now than at any previous point in their history; some of them are pushing boldly forward. Commercially-operated stations, for a variety of reasons, are showing increasing interest in educational broadcasting and in a wide range of programs presented in the public interest. These stations are reconverting from war programs to domestic programs, and domestic programs to them mean local and regional tie-ins. The cash position of many commercial stations is stronger than ever before and some of them are using their resources to do a better local job. Stations like KOIN, Portland, Oregon, KMBC, Kansas City, KLZ, Denver, WCHS, Charleston, West Virginia, WTAG, Worcester, Massachusetts, and a lot of others stand out; all of us point to them with pride. Then, too, audience tastes are shifting and the local competition for audience argues for some programs of local origin in educational, civic, religious, and special events areas. All things considered, the outlook for educational broadcasting on the local level is good.

In network broadcasting, too, the outlook is good. Programs generally are being reviewed, but for educational and cultural programs presented on a sustaining basis [where the network has immediate and final control] the effects of this review already are being felt.

I could be specific with respect to Columbia, but since all of the networks are engaged in some restudy, I won't take advantage of this opportunity at

their expense. It amounts to this: You can look for more and better educational programs from the networks to supplement the job which commercial stations are doing locally and regionally. It might be added, parenthetically, that if local stations got a more articulate response from educational and civic groups in their community to their own programs and to programs offered them by their own networks, it would be easier for them to justify the expenditure of air time required.

In thinking and talking about educational programs we are inclined, all of us, to give primary consideration to the objectives of the program—what we hope to accomplish with it—and altogether too little to its actual effects or its impact on the listener. Inability to anticipate the impact has resulted in many well-meant programs being very dull. This means that all of us concerned with programs which are dedicated to educational ends must become more accomplished artists in using the medium of radio, and one way to do this is to study the listener and learn more about his interests and his listening habits.

The second answer to the query on the future of education by radio is this: It is important for us to recognize that all radio programs are educational in some degree [there are places where you have to stretch pretty far, but it's there] for the reason that the impact of each idea on the mind stimulates a reaction, positive or negative, however faint. For broadcasters and educators this points up the fact that radio plays a far larger role in the educational process than would be indicated by counting merely the programs labeled educational. The Rochester schools' study on "Radio and the

Teaching of English" reports it this way:

There is a growing recognition on the part of teachers and administrators alike of the significant role played by the radio, the motion picture, and the newspaper in the lives of boys and girls. Surveys reveal the large proportion of out-of-school hours which high school students are devoting to these media, and observation and analytical studies indicate the marked effects such exposure is having upon interests, attitudes, information, awareness of problems, and speech habits. It is clear that schools cannot ignore these important agencies of mass communication, and English teachers, particularly, have attempted to deal with them in a variety of ways as a part of regular teaching.

Too many teachers still barricade themselves within their classrooms. They realize that their students are listening to radio programs several hours every day, that they are developing habits of speech from announcers and comedians, that they are absorbing information from advertisers and propagandists, that they are establishing dramatic standards and tastes. Most teachers recognize the educational importance of radio; too often they ignore it in classrooms.

Only when schools generally have accepted responsibility for "listening and speaking" as they have "reading and writing" can we say that they are functioning in today's civilization.

It seems clear, beyond dispute, that radio is an integral part of the world in which boys and girls live. The ideas, attitudes, and information which radio brings to them constitute an educational experience which educators can no longer ignore. The question, then, does not call for a defense of radio as an educational influence; rather it is a direct challenge to the educator to make more effective use of the medium in the systematic teaching process.

What is the outlook for education by radio? The outlook is bright so long as there are ideas to communicate; and so long as there are bright educators and bright broadcasters to communicate them.—ROBERT B. HUDSON, associate director of education, Columbia Broadcasting System.

## Should Radio Communicate Ideas?

**F**OLLOW THROUGH the radio alphabet from A to Z—from "Announcer" to "Ze-end-of-Ze-program"—and look for yourself. [The radio alphabet referred to is the one Norman Corwin blocked out in "Radio Primer"—a script in *Thirteen by Corwin*.] In it you won't find a single reference to either ideas or writers. Neither under I nor W—nor under any other likely index letter. Except possibly one: X "for experiment," and "an experiment in radio," Mr. Corwin comments, "is

something nobody ever tries except strange people with a funny look."

Don't misunderstand. This isn't a complaint about the "Radio Primer." Mr. Corwin *et al*—including among *al* such writers as Lister Sinclair, Ranald MacDougall, Arch Oboler, Len Peterson, William Robson, and your favorite—Mr. Corwin *et al* can afford to leave the prime necessities of radio communication out of their alphabet. They can afford to take ideas and the writing of ideas for granted. With them,

it's like taking the whole alphabet for granted. But the rest of us can't do that sort of taking—not now we can't.

There was a time, of course, when the best thing about a radio was the number of stations it could pick up. Even when we weren't fiddling with the dials, the very fact that unwired voice and music were audible was so astounding that what was heard was of minor interest.

During these pioneering days, radio communicators developed techniques:

how best to project talk, music, plays, this and that combination of this and that; how to manipulate with successful dexterity the temporal and mechanical problems of remotes, of network, transcontinental, transoceanic, and gird-the-global circuits. All necessary. But techniques, mechanics, crafts outstripped the spirit—as has been so often the case. What we thought and felt and said over this miraculous device—also ran. Ideas often seemed to mean only gimmicks and showmanship. Writers were often merely facile verbalizers, sleight-of-hand craftsmen with “the three tools of radio.”

This criticism of time-that-was is not invalidated by the historical fact that mouths and ears have been in operation for a long time and still give out and receive for practice only; or that printing presses often produce waste paper. Radio's system of communication is so much more effective than the older person-to-person and print-to-eye methods that its responsibility can't be shirked.

The war made that clear. The techniques, the showmanship, the superb mechanics proved their worth—but they weren't enough. Radio had something to say and must say it. Radio's administrators concentrated on the task of organizing the communication of ideas, and good writers from inside and outside the industry were given their heads—within bounds, of course. Communication techniques and ideas to communicate melded into a message of astonishing power.

Even “educators” noticed that the multi-million-dollar entertainment and advertising industry known as radio is also a means of infusing life into ideas, of making them meaningful to enormous numbers of people. FM came along. Schools and colleges began to consider with renewed interest the possibility of owning and operating their own stations. Some institutions and organizations entered on practical steps to that end.

Paragraph. At this point “Radio as Communication” begins. Whatever is written hereafter about Ideas and Writers and Communication is meant to apply to burgeoning independent stations—stations about to operate on a non-commercial license and a comparatively small budget. It is possible, of course, now that the war is over, that networks, affiliates, and commercial

independents of means may relapse into peacetime scarcity of ideas and writers. The March issue of this *Journal* pointed out the relatively low average wage of even network writers, and that must indicate some comparative scale of values. Indeed, come to think of it, the radio industry has never claimed to employ the largest aggregation of first- and second-class writers in the history of communication, even though radio's annual word-emission must surpass the productive capacity of such an aggregation. Nevertheless, the observations to follow are based on the notion that the primary purpose of a station owned and operated by non-commercial organizations is to develop and project ideas—to use radio for its basic purpose.

This means that owners, operators, and sponsors of our newly-created non-commercial station need to pray. Not for equipment or engineers. Both will be on hand without special intercession, in the good old efficient American Way. No, the prayers must be for guidance in the choice of a station manager—let's call him a Director General—one who understands the meaning of a radio station and can assemble men and women about him who will give substance to that meaning.

Prayers should be offered for the kind of Director who is capable of being a divining-rod to detect the men and women in the community who are the source of its ideas. Since these sources are not likely to rise higher than the spiritual level of the Director General and his selected staff, the Director will have to be good. He must be able to distinguish men who are repositories of information from those who create and give new life to ideas. He must never confuse integrity and seriousness of purpose with dullness and stuffiness. This means that he will have a sense of proportion, that is, a sense of humor.

The new Director General and his staff must be acutely conscious of the fact that radio can communicate live ideas only. They will know that radio reacts to dead ideas, inanimate information, and stale emotions just as a healthy body reacts to dead tissue. If it can't make the stuff into new life, it gets rid of it. But they will also recognize that life can exist in many forms and under the most forbidding exteriors, and that some of the most difficult ideas to deal with in the begin-

## AER Meetings

The following AER meetings are scheduled during the Institute for Education by Radio at Columbus:

*Executive Committee*—All-day meeting beginning at 10:00 a.m., May 2, Deshler.

*Annual Business Meeting*—May 3, 10:00 a.m., Deshler [all members invited].

*Annual Luncheon*—May 4, 12 noon, Neil House [guests invited].

ning have the longest radio life in the end.

When prayers are answered, the newly selected Director must choose with catholic taste the men and women in whom ideas live and flourish and those who have the enthusiasm, conviction, and skill to project those ideas. How much “radio” must the source of ideas and the writers know? As much as possible, of course; but knowledge of the medium is not the primary consideration, for it's encouraging—the rapidity with which a good writer acquires radio techniques, adapts, and develops them. But it's to be expected, too. A good writer is always conscious of his medium and his audience.

But hiring and training good writers are not enough. Writers and ideas require encouragement. They need an atmosphere in which enthusiasms are kindled and fanned. Eventually, the Director may need to prevent spontaneous combustion; but he knows that good programs ring with sincerity and enthusiasm, sincere fun, sincere conviction, sincere artistry, sincere and enthusiastic whatever; and so he encourages an atmosphere in which such a ring can be generated.

The Director General knows too that good writers must work in an atmosphere of mental and emotional integrity. The station which assumes the role of community chameleon is no station for a good writer. The community chameleon, as some might imagine, is not red on the left, black on the right, and green down the middle. It's a cold neutral grey—not a color conducive to good writing or the stimulation of ideas.

The good Director General selects writers whose heads and hearts are of

about equal weight. Their greatest contribution to current popular radio will be to get blood back into the brain again; their greatest contribution to education will be to raise the emotional blood-pressure—to restore the visceral and sympathetic systems to their rightful place in the classroom. Their job is to “humanize knowledge” as James Harvey Robinson urged so prophetically after World War I.

But even though our Director General puts the greatest part of his attention and budget into getting good writers and locating sources of ideas, he must still remember the lesson of the great American waste lands. [At this point, the rising asperity of any stray reader who may also be a radio production director should be neutralized. Wouldn't you rather have a good idea to produce—one written by someone who knows the full values which radio can give to comedy, drama, documentaries, music, panel and round-table discussions, speeches and interviews—than to sweat blood over stuff that not even the best production can quite shove over?]

The Waste Lands. Land cleared, plowed, harrowed, planted, harvested, and replanted for so long without rest, without consideration of terrain or soil needs, that in drought times it finally gives up the ghost and flies off in a cloud. This can happen to radio writers and sources of ideas. But, since the remedy is plain, our Director will start enlarging and enriching his territory before the mental and emotional drought sets in. His station has established a reputation for vigor, fairness, courage, and varied programming. The Director will find dozens of new sources open to him in his community. Not all the contributors to the culture [small “c”] of a community are within academic walls or in offices marked “expert at work.” There are ideas, actors, specialists, personalities in all sorts of unexpected places and organizations—“unexpected” to an inbred radio staff only. Not “amateurs” but novices and amateurs and professionals who, though they need more care and guidance in radio broadcasting than the station's first-team, will nevertheless contribute freshness and new vitality.

Since our Director General came as an answer to prayer by a school, college, or non-commercial organiza-

tion, he'll see, first, that radio writing and production groups are established in his schools or among the members of his organization. Such “workshops” will study techniques, of course; but their continuing focus will be on the primary considerations: What sort of ideas do we want to communicate by radio? Are they good ideas—fact, fiction, or gags, are they worth listening to? What's the most effective form for them? Through this approach, students of radio will learn to appreciate not only the techniques but the content for which the techniques are used. In time, these radio workshops will become the Director General's most valuable source of ideas and scripts—outside his staff.

Finally, let's define the word *idea*—

the thing which radio exists to communicate. In the style of Webster-Merriam, “An *idea* is any thought or conception of an object [and ‘an object is something that is *tangible* or *may be regarded as tangible*’] not present to the senses.” By this definition, communication of ideas becomes *ipso facto* one of radio's two basics. [Music comes right out of the loudspeaker in tangible form. It is no thought or conception, but the real thing.] But, except for music, radio exists only because people are interested in ideas—in *thoughts* about tangible things or things which can be considered as tangible. If listeners are not capable of taking in ideas, no station should broadcast anything but music. And this is

## Columbus Institute Highlights General Sessions

**Friday, May 3, 8:00 p.m.**

Has Radio Reconverted? Is Broadcasting Assuming Its Postwar Obligations?—A Symposium

*Presiding*, EDGAR KOBAK, president, Mutual Broadcasting System  
CLIFFORD J. DURR, commissioner, Federal Communications Commission  
HAROLD B. MCCARTY, director, Station WHA, University of Wisconsin  
JUSTIN MILLER, president, National Association of Broadcasters  
NATHAN STRAUS, president, Station WMCA, New York  
DAVIDSON TAYLOR, vice president and director of programs, Columbia Broadcasting System

**Saturday, May 4, 9:30 a.m.**

Radio and the International Scene

*Presiding*, STERLING FISHER, assistant public service counselor, National Broadcasting Company  
ARNO HUTH, Geneva, Switzerland  
P. H. FREDERICK CHAO, professor of education, National College of Rural Reconstruction, Chungking  
WILLIAM BEARUP, Australian Broadcasting Commission  
BENJAMIN COHEN, Chilean Ambassador-at-large and assistant secretary general, United Nations Organization  
FRANCIS RUSSELL, director, Office of Public Affairs, U. S. Department of State  
WILLIAM T. STONE, director, Office of International Information, U. S. Department of State  
Judges' Report on the Tenth American Exhibition of Educational Radio Programs

**Saturday, May 4, 12 noon**

Open Luncheon, Association for Education by Radio

*Presiding*, LUKE L. ROBERTS, first vice president  
Origination of *The Northwestern University Reviewing Stand*

**Saturday, May 4, 5:50 to 6:30 p.m.**

American Policy on International Information

*Presiding*, JENNINGS PIERCE, director of public service, Western Division, National Broadcasting Company  
Origination of *Our Foreign Policy*  
BENJAMIN COHEN, Chilean Ambassador-at-large and assistant secretary general, United Nations Organization  
STERLING FISHER, assistant public service counselor, National Broadcasting Company  
FRANCIS RUSSELL, director, Office of Public Affairs, U. S. Department of State  
WILLIAM T. STONE, director, Office of International Information, U. S. Department of State



undoubtedly what our Director General, his owners, operators, and sponsors should decide to do if they are un-

willing to spend the time, thought, and money which the projection of real ideas requires.—EDWIN F. HELMAN,

coordinator of high school programs, Station WBOE, Cleveland Board of Education.

## The Campus-Coverage Station

**M**ORE THAN TWENTY COLLEGES and universities in this country have on their campuses radio stations whose programs are heard nightly by anywhere from a few hundred to several thousand students but which never go on the air at all. This is campus radio—student managed and staffed, operating without need of license under the FCC's low power transmission regulations. Radiation

from the carrier-line must be less than four-hundred feet, and transmission between station and other college buildings is by wire. Within any building so connected, programs are received over student radios like standard broadcasts. They are originated by students working on their own initiative and largely on their own responsibility.

Educators have long been aware of the central radio workshop in high

schools and of the standard broadcast station operated by colleges, but the missing link between these two has been provided largely by students themselves. The idea originated at Brown University where two engineers ran wiring between their dormitory rooms to exchange recorded music. Others asked for a hook-up, and eventually the college donated space for a studio. Most of these campus stations are now loosely banded into the Intercollegiate Broadcasting System, an association furnishing technical information, advice, and a set of binding common standards. Though local advertisers are the financial mainstay where commercials are permitted, most stations receive at least some support from their colleges.

In the liberal arts program, radio is often classified as an extracurricular student activity. In this case the relationship between the faculty advisor and the student staff is likely to be informal, with students retaining executive positions and responsibility subject only to a very general censorship. The degree of control depends entirely on college policy, but this role of extracurricular advisor seems the most general. Within this framework the campus stations run themselves. What types of program are they producing? How are they serving their colleges? And what are their unique opportunities in the field of programming?

The specific information presented here comes from an informal questionnaire sent to IBS member stations and from personal experience on the Swarthmore Network. Since this summary is based on only nine responses results are merely indicative. The stations polled list hours in operation daily from one to nine, audiences from a few hundred to several thousand—probably an optimistic estimate.

In point of hours scheduled and constant popularity, top programs are canned music—popular and classic. All stations fill the last half-hour or hour nightly with classical recordings; stu-

### Columbus Institute Highlights General Sessions

**Sunday, May 5, 12:15 p.m.**

The Implications for Radio of Atomic Energy

*Origination of University of Chicago Round Table*

REUBEN GUSTAVSON, vice president, University of Chicago

HAROLD UREY, distinguished service professor of chemistry, University of Chicago

IRVING LANGMUIR, General Electric Research Laboratories [invited]

Discussion by an Invited Panel

**Sunday, May 5, 3:30 p.m.**

Television and Education

*Presiding*, KENNETH BARTLETT, acting director, School of Adult Education, Syracuse University.

RICHARD HUBBELL, production manager, Station WLW

NORAN E. KERSTA, manager, Television Department, National Broadcasting Company

WILLIAM C. EDDY, manager, Station WBKB

G. EMERSON MARKHAM, manager, Station WRGB

NATHAN M. RUDICH, production manager, Station WNYC

EDWARD STASHEFF, director of television, New York City Board of Education

Three participants from the Field of Education

**Sunday, May 5, 7:30 p.m.**

Annual Institute Dinner

*Toastmaster*, To Be Announced

Public Service Responsibility of Broadcast Licensees—A Debate on the FCC Report

CLIFFORD J. DURR, commissioner, Federal Communications Commission

ROGER BALDWIN, director, American Civil Liberties Union

A Representative of the Radio Industry

**Monday, May 6, 2:00 p.m.**

Radio and Inter-Group Understanding—A Progress Report

*Presiding*, I. KEITH TYLER, director, Institute for Education by Radio

ROBERT E. KINTNER, vice president and director, American Broadcasting Company

ARCH OBOLER [by special transcription]

CECIL BROWN, news commentator, Mutual Broadcasting System

JOHN SCHEUER, production manager, Station WFIL

EDWARD A. BYRON, producer, *Mr. District Attorney*

A Speaker on "Negroes as Radio Talent"

dents in the dormitories want this to study by and can't get it elsewhere. Typical series titles reported: *Music to Study By*, *Symphony Hall*, *Your Classical Hit Parade*, *Design for Study*. Favored for the earlier hours are popular records: *Top of the Campus*, *Jam Session*, *Jazzmen*, *Band of the Night*. All stations carry a request program each week, and Wellesley has a unique service whereby record albums will be called for at the owner's room, played, and returned immediately. At Radcliffe, the station cooperates with the college by broadcasting Music I for assigned listening twice weekly.

Live music is less likely to be broadcast regularly, but even small colleges try to schedule a show or two a week. Penn goes in heavily for live music—a campus band each week, *Piano Ramblings*, featuring different performers, and *Concert Hall* by student musicians. Harvard has a weekly jazz band show and uses live music for the regular *Variety Show*. Alabama features individual performers.

If music is by all odds the mainstay of the college schedule, dramatics calls for the most effort and is what the majority of staff try-outs sign up for. Most stations handle their dramatic shows through one or more weekly series. Top program of the lot is the *Yale Radio Workshop*, presented by the Yale Drama School. Two series are listed as entirely student written; two more are student adapted from literary sources. A couple of stations say they never present student scripts. Alabama lists "dramatized book reviews" and dramatic monologues. Use of dramatic transcriptions is uniform. Most stations carry one or more—*Lest We Forget*, *Treasury Star Parade*, or the Wilson Foundation's *How Shall We Make Victory Stick?*

Only Brown makes no effort at either news coverage or treatment of current questions. Yale has full coverage through AP teletype three times daily and remote pick-ups of special events in the vicinity. They use guest speakers as well as professors to discuss current problems, present a student-faculty round-table, and carry programs presented elsewhere on campus. This is probably the most adequate single coverage on which the writer has information. Types of forum range from all-faculty to all-student; most popular presentation features two stu-

dents, two professors. Radcliffe lists a weekly faculty speaker, Williams a student commentator.

Audience participation shows are necessarily limited to stations with considerable studio space and facilities—this also goes for variety and novelty shows. Most enthusiastic producer in this category is Harvard which features: *Prize Show*—a blind-date style audience participation program; *Variety Show*—comedy, music and miscellaneous; and *Radio Run Riot*—labelled by my informant "NOVELTY!" Most popular audience participation show is still the quiz, a type peculiarly adapted to campus usage where participants are campus personalities and competing teams can be made up from various college groups.

In the field of campus programs, the college station can perform its most unique service. Many stations do a great deal in this direction. Alabama confines itself to five-minute spots for campus news—a nightly minimum for other stations as well. Most carry at least fifteen minutes weekly of sports news. Penn broadcasts home basketball games, and Yale broadcasts all home games as well as stand-out road games. Pre-game interviews with coach and team members are common. Radcliffe interviews "student personalities," while many stations interview the faculty. Yale does a series on campus traditions. Faculty-student forums on campus problems are standard and include audience questioning. Previews of week-end events are presented. Williams features remote coverage of campus social events. Fund drives of various sorts are put on in cooperation with national, local, and campus groups. Swarthmore and Penn preview coming stage shows by college dramatic groups. All stations, of course, are available for administrative announcements.

A college station, broadcasting in the regular way, could afford to devote only a small fraction of its time to such distinctively on-campus features without losing its general audience. A campus coverage station is not a second class substitute for a standard broadcasting permit. It operates solely in the interest of the staff, student body, and college; it can capitalize on its limited and comparatively homogeneous audience in many ways, and is free of many restrictions which hamstring the average station's effort to present

courageous and significant programs on controversial issues.

Aside from these advantages, campus program directors have the opportunity of unlimited experimentation and the intangible resource of student enthusiasm. An important factor in such enthusiasm is student control of the station itself. Detailed supervision and curricular credit would raise the quality of a station's output, but such improvement would be purchased by loss of some spontaneity, something of the *camaraderie* which goes into making a station, and the sense of complete responsibility resting on the staff. With a "gas-pipe" station, if the student staff fails to get a show on the air, the station itself is silent. The college can afford to let this happen since a campus station is not the voice of the college speaking to the community at large but only the college talking to itself.

These seem to be the unique advantages offered by "gas-pipe" radio:

First, it is an integral part of campus life; it can deal with campus problems, personalities, jokes, traditions, activities. It caters to student interests, speaks the language of the campus, and knows its audience. Its programs are campus programs.

Second, due to its limited and comparatively homogeneous audience, freedom of discussion will be wider than that imposed on standard broadcast stations.

Third, the college's public reputation is not at stake in every show that goes on the air. This makes it possible for the college to leave more responsibility with the undergraduate staff and fosters conditions out of which spontaneity and enthusiasm grow. Campus radio is frankly experimental radio. It need not be tied to conventional techniques for fear of miscarriage. It is a seed-bed for new ideas.

Lastly, it is very important that a college have a voice for talking to itself. To many students, the old ivy-covered campus traditions have little emotional binding power. College loyalty is concentrated on the football team or nowhere at all. Curricular specialization leaves chemists and English majors without much in common. A campus radio is an integrating element in college life; it can furnish a very important means of meeting a very real need.—ANN PIKE, assistant in radio education, Ohio State University.

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# Radio Workshops

## KMOX Teachers' Workshop

The first session of the Radio Workshop for high school teachers was held in the studios of Radio Station KMOX, St. Louis, Missouri, Tuesday, January 9, and each week since then, from 7:00-9:00 p.m. With the addition of radio courses to the high school curriculum this semester, KMOX, in cooperation with the St. Louis Board of Education, has conducted the Radio Workshop for teacher training.

A select group of 40 teachers from St. Louis and St. Louis County high schools was chosen for training. The schools represented are Beaumont, Blewett, Central, Cleveland, McKinley, Roosevelt, Soldan, Southwest, Stowe Teachers college, Sumner, Washington Technical high school, and Vashon from St. Louis; Kirkwood, Clayton, University City, and Webster Groves high schools from the county. There are also representatives from the Division of Audio-Visual Education and the Morse School of Expression.

The purpose of the workshop is to give the teachers a comprehensive knowledge of radio procedure, background, and technique. Classes are conducted in an informal, practical way enabling the teachers to use their experience to better conduct the newly-formed high school radio classes. Courses are given in lecture form with class demonstration and participation. The subjects are scriptwriting and general production.

Ted Westcott, KMOX producer-director, conducts the class in production, which includes periods in voice,



St. Louis high school teachers learn radio techniques in the KMOX Radio Workshop. TED WESTCOTT, producer-director, and BEN WILSON, continuity director, are in charge of the training.

breathing, diction and exercises, tone and voice color, microphone technique, kinds of microphones, interpretation of commercials, narration, drama, news, sound, music, production and direction, control room operation, radio programming, station control, and television.

Ben Wilson, KMOX continuity director, teaches the class in general script writing, dramatic writing, writing in of sound effects, music scripts, spot announcements, and commercial announcements.

In a letter to June Hunker, KMOX education director, Philip J. Hickey, Superintendent of the Board of Education, stated: "... The St. Louis Board of Education recognizes the important role the radio is now playing in public school education and its potential value for the future. . . . I can assure you that the courses are proving extremely helpful to our teachers and will be of valuable assistance to them in conducting the high school radio classes. . . . I know that this program would not have been possible without your interest and direction, or without the facilities which KMOX has generously placed at our disposal."

## Stephens College Broadcasts

In planning its yearly program of broadcasts over KFRU, the local radio station, the Radio Workshop of Stephens College has been guided by a definite philosophy of service. In distinguishing between the objectives of radio as an educational medium and its objectives as a purely commercial agent, a member of the College radio staff says, "In place of a concept of radio built on 'showmanship' and 'advertising,' we need a concept of radio as a communicational medium through which the principles of democracy may be advanced. Radio can advance the principles of democratic life through providing cultural appreciation and cultural unity, through maintaining standards of basic honesty and decency, and through the dissemination of unbiased information rather than propaganda.

"We must also learn the techniques of being interesting and entertaining.

[Commercial radio has already made great progress in this direction.] These techniques must be mastered if educational programs are to secure and hold large audiences.

"And finally, we must realize our priceless and challenging opportunity to train students. Through training, properly directed, we can raise the standards of radio production by the simple expedient of creating a demand for better productions. We can also supply, in increasing numbers, a soundly trained personnel who complement their professional training with an awareness of integrity and responsibility."

The Radio Workshop presents regularly fifteen programs of an educational nature designed to serve the community. Illustrative of these programs are the following:

*Roads to Happiness* is a quarter-hour show. Its format is a combination of a four-and-one-half minute talk by an expert, on a topic which deals with mankind's attempt to find happiness through knowledge, and a dramatization of the theme of the talk. The program represents an attempt to vitalize the importance of knowledge by relating it to the daily lives of the listeners.

Once a week *Columbia Forum* brings a panel of experts to the microphone for a half-hour discussion of a subject that is vital and current. The purpose of the program is to help listeners discover the implications and values of the problems which are newsworthy and timely and which affect the social and economic life of the nation.

A public service program, *Morning Memos*, directed to women listeners, uses information from the departments of Home Economics and Consumer Economics. Included, also, is market news from local grocery stores and news from various local clubs. This program consists of a five-minute talk every morning, Monday through Friday. Students in the Women Directors Course conduct the research, write talks, and give the broadcasts.

Another five-times-a-week program is called *Musical Adventuring*. This half-hour program is designed to encourage the appreciation of serious music. It is written and produced by students.

*Have You Read This?* is prepared and broadcast twice each month by a member of the Humanities staff. This program presents a stimulating analysis of contemporary books and encourages the reading and appreciation of present-day literature.

## Michigan Conference

The Michigan Audio-Visual Conference was held at the Horace Rackham Educational Memorial, Detroit, Michigan, April 5-6. On April 4, preceding the Conference, there was a closed meeting of visual education directors to formulate policy on school use of commercially sponsored teaching aids.

Conference addresses of special interest to AER members included "Radio or Recordings—Which and When?" by AER national secretary, Mrs. Kathleen N. Lardie; "School Use of Commercially Sponsored Teaching Materials—a Report" by Paul C. Reed, Rochester, New York, public schools; "Teaching Human Relations with Films

and Recordings" by Louis Rath, Ohio State University; "Films and Records as Discussion Primers—a Demonstration" by Alice V. Keliher, New York University; and "Ask Us Another," a panel to answer conference questions, in which appeared Paul C. Reed, Vernon Dameron, Floyd E. Brooker, and Evelyn Hoke.

contributions of the Metropolitan Opera and the great symphonies," one of the citations read. "In choosing the NBC Symphony of the Air for a music award, the Board salutes not only a magnificent conductor but takes special recognition of an orchestra brought together explicitly for radio and a far-reaching educational program which together have made fine music a living force in millions of American homes."

A music award was also bestowed on Dr. Howard Hanson, the Eastman School of Music, and Station WHAM, Rochester, New York, in recognition of their contributions through broadcasting to music education, especially the promotion of creative work by young artists.

For outstanding public service by a regional station, the award goes to Station KFVB, Hollywood, for its program *Toward a Better World*—a unique coverage of the United Nations Conference in San Francisco, wherein trained analysts, statesmen, reporters, and "men in the street" were utilized so as to give a comprehensive critical understanding of the complexity of the problems of the conference. Citations in this category were voted Station WOV, and Arnold Hartley, New York City, writer of *Mr. Colombo Discovers America* and other scripts; and Station WHAS, Louisville, Ky., for its series, *Wake Up, Kentucky*.

For outstanding public service by a local station, the Board selected Station KOMA, Oklahoma City, for its *Save a Life* series—a campaign to reduce accidents on Oklahoma highways.

The award for the outstanding children's program goes to Station KOWH, Omaha, Nebraska, for *We March with Faith*, a series of programs for public school pupils which is reported to be so popular that it has to be repeated on Sundays.

The Peabody Awards were presented at a dinner in New York on April 24.

## Events in Review

### Peabody Award Winners

To millions of Americans, Charlie McCarthy is merely top-flight entertainment, but to members of the George Foster Peabody Radio Awards Board, he and his co-workers, Edgar Bergen and Mortimer Snerd, made an outstanding contribution of the year to radio drama.

The awards were announced March 18 following the annual meeting of the Peabody Board in New York. The announcement of the selection of Edgar Bergen and his two internationally known associates for an award was accompanied with this citation:

"Working with a formula sanctioned by long usage and great popularity, Edgar Bergen has brought to the air a mimicry, an original wit, and a power of characterization which are refreshing. To him and his incomparable but underpaid assistants, Charlie McCarthy and Mortimer Snerd, a Peabody Award for many laughs."

The Peabody Board also voted a drama award to Arch Oboler "in recognition of his pioneer and continuing efforts, imaginative and intelligent, not only to adapt drama to the requirements of radio, but to create a dramatic form especially for broadcasting. The Board in admiration and gratitude, chooses Arch Oboler for a Peabody Award in the field of drama."

The Peabody Awards are administered by the Henry W. Grady School of Journalism, University of Georgia, with the assistance of the National Association of Broadcasters, and honor the memory of the late George Foster Peabody, New York banker, a benefactor, and life trustee of the Athens institution.

For the first time, the Peabody Board this year gives recognition to a previous winner, thus:

"The edification, the fearlessness, and the fair firm moderation which has

characterized George V. Denny's selection and conduct of the *America's Town Meeting of the Air* was never more urgently needed by conscientious listeners. To Mr. Denny, to his able staff, and to the American Broadcasting Company, we take pleasure in presenting the Peabody Award for the outstanding educational program of 1945. Mr. Denny has the distinction of being the first double winner: *Town Meeting* received the medal in 1943, and is still the irresistible leader in its field. This program has served as a stalwart example for 26 junior town meetings which are perpetuating the principles of free debate among the citizens of tomorrow."

The Peabody Award for outstanding reporting of the news goes to the Columbia Broadcasting System and "in particular to Paul White who has brought into action a reportorial team which is pre-eminent. They have done their work," reads the citation, "with a latitude, a judgment, and a sense of responsibility which derives in no small measure from his direction."

To Station KRNT, Des Moines, Iowa, a special citation was voted "for its forethought and enterprise in sending a newscaster to New Mexico there to record the only on-the-scene broadcast of the atomic bomb on trial."

In the field of music, the Peabody Board made two awards. "The Board was, as always, grateful for the superb

## Broadcasts for Schools

### Minnesota

The Minnesota School of the Air, broadcast by the University of Minnesota Radio Station KUOM [formerly WLB], is now completing its ninth year of service to Northwest teachers and students. Divided into two semesters a year to correspond with teach-

ing schedules, the Minnesota School of the Air now presents 435 programs annually, at the rate of fourteen a week.

There is also, in addition, a series of broadcasts in connection with the Minneapolis Symphony Young People's Concerts. These popular concerts are broadcast as School of the Air

features, each preceded by a special preview program designed for classroom use. This past year saw twelve such broadcasts.

Over and above the regularly scheduled programs and the Symphony series, special programs are often presented on the School of the Air, such as a current series, *News X-Ray*, under the direction of George Grim, newspaper man and radio commentator. Mr. Grim plans this weekly series to include a five minute news summary written for junior high school students, a five minute commentary by a carefully selected speaker on some country currently in the news, and a five minute interview period, during which a junior high school student asks questions of the guest speaker. This series of five programs is presented in cooperation with the Radio Department, Minneapolis Board of Education.

The fourteen weekly programs on the School of the Air series cover such subject matter as health, current events, literature, vocational guidance, music appreciation, pan-Americanism, and science. These programs range in age level from kindergarten through senior high school and vary in program form to include straight talk, interview, round table discussion, dramatization, and various combinations. Several University of Minnesota departments cooperate in the presentation of programs—*Your Health and You* [grades 6-9] is presented by Dr. William A. O'Brien, professor of public health; *Music Appreciation* [grades 9-12] is presented by Dr. Donald Ferguson, professor of music; and *You and Your Vocation* [grades 9-12] is presented by Dr. Herdis L. Deabler, senior student counselor and assistant professor of psychology. In addition, Mathilda Heck, music supervisor, St. Paul public schools, presents *Adventures in Music* [grades 4-8], and Paul Brissey, member, Minneapolis Symphony Orchestra, and music director, KUOM, presents previews of all the Minneapolis Symphony's Young People's Concerts.

Several programs in special subject matter fields deserve individual comment. *Old Tales and New*, a dramatized story program for kindergarten through the third grade, has the distinction of being a four-time winner in the American Exhibition of Educational Radio Programs at Columbus,

Ohio. This series will be used in its entirety by the Portland, Oregon, public schools over Station KBPS next year.

In addition to *News X-Ray*, four programs are broadcast each week in the field of current events and public affairs. These include *Beyond Victory*, a transcribed discussion under the auspices of the Carnegie Endowment for International Peace, for senior high school students; *I Saw It Happen*, a dramatized condensation of recent books dealing with current events, public personalities, and problems of peace, for senior high; and *Current Events*, a bi-weekly backgrounding of world affairs written for grades six through nine by two graduate students in journalism and a Ph.D. candidate in speech.

The Minnesota School of the Air Bulletin is printed at the beginning of each semester and is distributed free of charge on request. The Bulletin lists dates and program titles for each series of programs.

During the first semester of the current year, special study booklets were made available for teacher use in connection with four programs: *Old Tales*, *Books Bring Adventure*, *I Saw It Happen*, and *Representative Authors*. Because of the paper shortage, only one study booklet was produced during the second semester—and that, for *Books Bring Adventure*, is being used in nearly 1,000 classrooms. These study booklets give summaries of program content, with lists of suggested readings, and related, post-broadcast activities for each program. The suggested reading lists are prepared by the Minneapolis public library.

E. W. Ziebarth, original director of the Minnesota School of the Air, resigned last July. The writer, who served five years as KUOM program manager, has replaced Mr. Ziebarth as director.—BETTY THOMAS GIRLING.

### New Youth Forum

*Youth Takes a Stand* to discuss top problems of the day "with no holds barred," in the progressive forum now presented every Saturday at 9:45 a.m. over WTOP, CBS Washington, D. C., outlet.

The program, a new WTOP Department of Education feature, is perhaps a more novel, more forceful

presentation of young ideas than has been heard on the air to date.

Students who participate are not "coached" before air-time. On the contrary, they are encouraged to speak frankly; to give straight-from-the-shoulder comments on topics of top importance. Forum members are drawn from Washington's upper elementary, high school, and junior college classes—of public, private, and parochial institutions with Negro schools represented.

The roster of participants includes different students for every broadcast, representing several schools, giving listeners a cross-section of student opinion in the Nation's capital. Topics are planned only a few days before broadcast time, affording coverage of the most vital issues of the moment.

Inaugurated a few weeks ago by Hazel Kenyon Markel, WTOP's education director, with Ed Gallaher as emcee, *Youth Takes a Stand* has already touched on up-to-the-minute subjects. On a recent broadcast, for example, forum members gave a revealing appraisal of the mounting problem of juvenile delinquency in the District and in the United States as a whole.

### News X-Ray Is New

"I wish we had a new current events program for the upper grades and junior high school students—particularly a program dealing with problems connected with the different countries of the world," said the writer. "All right, let's plan one," answered George Grim, staff writer and foreign correspondent for the Minneapolis *Star Journal and Tribune*. In the half hour of discussion which followed, an informal program with the following ingredients was planned:

- [1] A narrator who knows how to talk to children of junior high age.
- [2] An expert on the foreign country under discussion to answer questions.
- [3] One or two high school students from the news and social studies classes to ask the questions.
- [4] Questions from the students of the city in grades 6 through 10.

The two planners then took their brain child to Burton Paulu, manager of the University station, who gave it a place on station KUOM and offered valuable advice. The program was christened *News X-Ray*, a "family" name which had been used before for a different type of program.

Each week the Radio Department of the Minneapolis public schools sends a



notice to news and social studies teachers and principals announcing the country that will be described and "news x-rayed" on the next broadcast. On Thursday, the questions pour in through the school mail—on scraps of paper, in composition form, and in personal letters. The questions are typed and sent to George Grim who handles the narration at the beginning of the program and finds the expert to answer the questions. The percentage of students listening from the sixth through the ninth grades is really amazing considering the shortage of good radios. The students discuss the country and its problems both before and after the broadcast. A short series of eight or ten programs has been offered as an experiment with the view toward establishing the program throughout the year 1946-47. The narrator is of great importance in a program of this type

designed for students between the ages of 11 or 12 and 15 or 16. George Grim knows news and knows how to talk to children of junior high age.

A few fifth and eleventh grade classes have listened, though the program is sometimes over the heads of part of the fifth grade classes, and the eleventh graders sometimes feel they are being talked down to. Answers to a questionnaire suggest that only grades six through ten should be invited to listen in school. The eleventh graders prefer a general newscast such as they have begun to listen to in the evening. The younger students prefer that the whole broadcast relate to one country and its relationship to the United States and to the United Nations Organization. — MADELINE S. LONG, radio consultant, Minneapolis public schools.

most essential items a prospective home owner should know; 6:45—*Planning Neighborhoods*. A transcribed series prepared by the School of Architecture, Massachusetts Institute of Technology; 7:00—*Community Action in Ohio*. The School of Social Administration shows how Ohio communities are solving their urgent problems; 7:15—*Global Cornerstones*. The departments of Economics, History, and Political Science treat international relationships as a problem in planning.

From the above outline it will be noted that although there is a general subject for each evening there is variety both in content and method of presentation. Even before the opening program on March 25, several hundred requests had been received by WOSU asking for the Special Evening Radio College Bulletin and the enrollment information. Already there are indications that this new service has the enthusiastic approval of thousands of our Ohio Listeners.—W. H. EWING, program director, Station WOSU.

## Idea Exchange

### New Radio College

The Ohio State University Radio Station, WOSU, began recently a new kind of service to its listeners. Evening Radio College is a full hour of educational features, 6:30 to 7:30 p.m., Monday through Friday, for a ten weeks period, March 25 to May 31.

The purpose of the new series is to provide a varied, well balanced educational program at a time when adults of the family are most likely to be at home. It is planned to meet a variety of interests and needs and to stimulate thinking in many fields, rather than deal intensively with any one field of study. Further reading on each subject is encouraged by providing suggested reading lists free to listeners. No university credit is given, but a listener's certificate is given those who listen regularly and submit brief reports on what they hear and what they read.

Each evening's program is built around a general subject or theme. For example, Monday evenings are devoted to *Music and Literature*; Tuesdays, *Personal and Vocational Problems*; Wednesdays, *International Understanding*; Thursdays, *Science and Current Problems*; Fridays, *Peacetime Planning*. A detailed listing of subjects provides a better view of the program.

*Mondays: 6:30 — Music Forecast.* The School of Music presents an analysis of coming musical events; 6:45—*Literature of the 1920's*. Professor Wilson R. Dumble; 7:00—*Living Poets*, by Dr. Virginia Lee Sanderson; 7:15—*Keyboard Chats*. A brief survey of piano literature by Virginia Guernsey, distinguished Columbus pianist.

*Tuesdays: 6:30—Keep Your Health.* By staff members of the College of Medicine; 6:45—*Man and Wife*. A dramatization, presented by the Division of Mental Hygiene of the Department of Public Welfare, of the importance of mental health in a successful marriage; 7:00—*Thinking Things Through*. Members of the Philosophy Department suggest what they believe to be a reasonable and workable philosophy of life; 7:15—*Finding a Vocation*. The Occupational Opportunities Service presents information covering the general field of vocational counseling.

*Wednesdays: 6:30 — Knowing World Neighbors.* Students interview professors who have lived or served abroad in recent years; 6:45—*Background for Understanding*. History Department staff members present background information on the country being considered; 7:00—*My Native Land*. Foreign students from country being studied are interviewed about the customs, attitudes, and the like, of their homeland; 7:15—*World Geography in the Air Age*. Transcribed talks prepared by Harvard and other eastern universities.

*Thursdays: 6:30—This Week.* An analysis of the week's news by a member of the staff of the History Department; 6:45—*Economics Question Box*. A Department of Economics staff member and guest expert answer questions on economic problems sent in by listeners; 7:00—*Adventures in Research*. A transcribed series dramatizing developments in science research, provided by Westinghouse Research Laboratories; 7:15—*Your Yard and Garden*. Presented by staff members from the Department of Horticulture.

*Fridays: 6:30—Planning the Home.* The Department of Architecture suggests the

### The Road to Peace

A delegate to the United Nations Educational and Cultural Conference, recently completed in London, Representative Chester E. Merrow states that a free flow of ideas and information, on a scholarly and a popular level, through radio, motion pictures, and the printed page is of major importance. The organization believes that our real enemy is not one which can be overcome by weapons of steel and flame, but is bigotry and prejudice which can be conquered only by free and unfettered truth.—*The News Letter*, January, 1946.

### Faculty Meetings by Radio

A series, *Faculty Meetings by Radio*, is one of the new ventures of the Radio Department, Minneapolis public schools, over Station KUOM, University of Minnesota. The program grew out of a need in the school system and is still in the experimental stage. It is not a device for establishing remote control; it's a means for friendly contact.

New signs of life, educationally speaking, are evident in the Minneapolis schools. Extensive curriculum revision is being undertaken, and a special Summer Workshop has been planned under the joint auspices of the public schools and the College of Education, University of Minnesota. Suggestions, criticisms, and active planning

have been invited from the entire teaching staff. Mass meetings and regional meetings were held, but in large groups there is very little discussion or question-asking from teachers. As soon as a speaker says, "The meeting is open for discussion," the silence of a Quaker meeting descends. Individual building meetings took up the problem; but it is, of course, impossible for the superintendents, directors, or consultants to attend any appreciable number of such meetings in a large city, and each group brought up questions that no one in the group could answer. It was difficult for teachers to offer recommendations without a thorough understanding of the proposals.

As a consequence, the Radio Department arranged a series of monthly broadcasts to be made by the superintendent or assistant superintendents and other members of the staff to teachers assembled in small groups in their own buildings for their regular monthly teachers meetings. Questions are solicited from the schools and the speakers discuss the project very informally and answer the questions that have been sent in. The broadcast is followed by discussion in the various teachers meetings. The small unit is, of course, better adapted to friendly and informal discussion. The object is not regimentation but unity, not just *informing* the staff, but *encouraging* the teachers to express themselves on the same subject at the same time throughout the system.

The public school radio department has had the cordial cooperation of the University of Minnesota radio station. Burton Paulu, station manager, has been actively interested in the project. The broadcast is carried by KUOM from 3:30 to 3:45 p.m. the first or second Monday of each month.

Response in terms of listening and comment has been good, and a large number of principals and teachers have sent in questions and suggestions for future broadcasts. The only drawback has been poor reception in a few buildings not equipped with good radios. Like most school systems, we need new radios and more radios.

The first broadcast answered questions with regard to revision of curriculum. Whenever change is suggested, apprehensions arise, and the sooner the teachers' and principals' questions can be answered with regard to the pro-

posed evaluation and revision, the more comfortable the situation will be. Furthermore, the business of building a new curriculum in Minneapolis is a democratic enterprise. Teachers needed to be assured that they would have the lion's share in the planning and that they would be allowed substitutes so that they could meet on occasion during the school day rather than late in the afternoon.

The second broadcast explained the use of a *Guide Book for Common Practices in Language Usage*. That we have listeners outside the faculty meetings was evidenced by the fact that postcard requests were received from listeners for copies of the *Guide Book*.

The third program dealt with the Summer Workshop. The fourth discussed the new music program in the elementary schools. One of the participants was Burton Paulu, KUOM manager, who is an expert on the teaching of music appreciation. In each case there have been at least three speakers: the superintendent or two of the assistant superintendents and other members of the staff.

In every case bulletins of some kind have been placed in the hands of the teachers before the broadcast. In three instances, bulletins were issued on Thursday before the Monday broadcast. When the *Guide Book* was introduced, the principals had copies a week in advance; the teachers were given copies just before the radio discussion; and certain pages and sections were referred to in the course of the conversation. We expect to continue the series. — MADELINE S. LONG, radio consultant, Minneapolis public schools.

### KGW School Broadcasts

Each school day in Portland, Oregon, education comes alive, strides vivid and exciting into classrooms. School systems are being adapted to a new age, as auditory education supplants the limited scope of the printed text, "sugar-coating" the required curriculum with high-potency drama and adventure.

Through radio — science, current events, history, Pan-American relations, and health programs wake from books and unfold in stirring actuality as station KGW broadcasts its daily Elementary Schools Radio Educational Program.

The utilization of "talking textbooks" did not develop overnight. Fifteen years' experience have contributed to building KGW's radio educational program into the integral part of Portland's school system that it is today.

In 1931 KGW inaugurated the Elementary Schools Radio Educational Program with one 15-minute presentation each week, broadcast directly from KGW. Two years later, at the school board's request, the programs were increased to three each week, and arrangements were made to transmit them by direct wire to Benson high school's KBPS, where they were, and still are, broadcast to Portland's 60 elementary schools.

By 1935 KGW was producing five 15-minute programs each week during the school year. Last year a Thursday afternoon program was added to the curriculum, making six broadcasts written and produced each school week by the KGW staff. They are: *Great Moments in History*, *They'll Always Be Heroes*, *Science By-Ways*, *Pan-America*, *How Are You Feeling?* and *Current Events*.

During the entire 15 years KGW has presented the programs as a public service to Portland schools. Each broadcast is written with meticulous attention to accuracy, detail, and the age level of the listening groups.

Some idea of the program's versatility may be gained by examining a typical week's schedule—dramatizing Captain Robert Gray, Magellan, A Trip to Washington Park Zoo, the Aztec Legend of the Eagle and the Serpent, the Community's Health, and Current Events.

Staff members who produce the shows, particularly the writers, collaborate with the Portland School Board Radio Committee, receiving practical suggestions from them which have helped improve and maintain the program's effectiveness during the 15 years KGW has offered this service.

Members of the National Education Association, attending a recent Chicago convention, were high in praise of Portland's unique "talking textbooks." These leaders were unanimous in hoping that other radio stations throughout America would soon realize the limitless educational assistance such programs bring to school children.

## Petrillo Curbed

Finally it appears that the activities of James C. Petrillo are to be curbed. *The AER Journal* has urged a limitation on such of his activities as interfered with the processes of education and with international relationships in editorials which appeared in the issues of April, 1945, and February, 1946.

The measure, which has passed both the Senate and House, has been sent to the White House as this is being written. It provides, according to the Associated Press, up to a year's imprisonment and a one thousand dollar fine for use of force, threats, or intimidation intended to compel broadcasters to: [1] Hire more persons than they actually needed; [2] Pay money to a union or person for services not performed; [3] Halt foreign programs or any type of non-commercial, educational, or cultural program; [4] Pay unions for using phonograph records, or pay again for sending out a transcription of a program previously broadcast.

The original bill was introduced by Senator Arthur H. Vandenburg of Michigan, and was at the request of Dr. Joseph E. Maddy, professor of music at the University of Michigan, whose National Music Camp Broadcasts from Interlochen had been interfered with by Petrillo's order.

## Radio Needs "Heart Stuff"

Claiming that the atomic age demanded certain changes in the radio picture, the Reverend Frank Hobart Nelson, director, Bureau of Institutional Broadcasting, Pasadena, told the assemblage of 400 ministers and laymen gathered recently at the annual pastoral conference of the Pacific School of Religion in Berkeley, California, that the "next step in radio is 'heart-stuff.'"

"Peace cannot be won by drivel," said Mr. Nelson. "The war was not won that way. War was interesting, war was consuming. But peace is a different story. The question is: Can radio make peace interesting? I think it can."

"There are only four kinds of radio: First, the radio of the feet [rhythm bands and boogie woogie]; second, the radio of the funny-bone [Bob Hope, Blondie, Gildersleeve, Glamor Manor, et al]; third, the radio of the head

[*Information Please, Town Meeting of the Air*, for example]; and last, the radio of the heart [*Sunday Vespers, Radio Pulpit, Old Fashioned Revival Hour, Haven of Rest*, to mention a few].

"By 'heart-stuff' I don't mean just religion. *Cheerio* was 'heart-stuff,' so was *The Voice of Experience*, Dobsie, Tony Wons, and Gene Arnold and all of the various 'chin-up' artists. But where are they today? Perhaps *passé*, to be true. But who has taken their places? No one, nothing anywhere like

them. Tom Breneman with his cephalic nonsense? Art Baker, huckster? Dr. Christian, the quaint medical moralist? *One Man's Family*? Perhaps, if you can find them on the schedules. Even *Between the Book-Ends* seems to have folded.

"It has been said that 'the closer you draw people physically, the farther you draw them apart spiritually.' If this be true, there is no hope for mankind. The fact remains: the war did draw us closer together physically, economically, and spiritually. Someone

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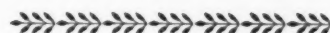
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has said, 'Radio has made the world one neighborhood. Religion can make it one brotherhood.' And brotherhood is 'heart-stuff,' I should say," concluded the speaker.

### New Historical Series

The virtually unknown files of the U. S. Foreign Service will be incorporated into a 27-week dramatic series entitled *Tales of the Foreign Service* and presented on NBC beginning Friday, June 7 [11:30 p.m., EST].

This documentary correspondence, covering a period of 170 years, will be adapted for radio presentation by Allan Nevins, professor of American history, Columbia University, and John H. Lay, noted radio writer.

The correspondence to be used will include many of the writings of Jefferson, Monroe, and Franklin and will illustrate some major lines of American foreign policy used today.

Subjects chosen for individual broadcast will include: The Picture of the Foreign Service, Protection of Minorities, Protection of Neutral Rights, Protection of Persons and Property, Promotion of Trade, Pan-America, National Defense, Cloak and Dagger, History of Arbitration, and Relief.

This new program, which will replace the current *The World's Great Novels*, will be one of the four changes made in the NBC University of the Air schedule, which will be devoted to enlarging the theme of the NBC-United Nations Project for better world unity and understanding.

## Alpha Epsilon Rho



**New Chapter**—University Radio Guild, University of Utah, has been granted a charter as Iota Chapter in Alpha Epsilon Rho. Officers are: Norma Schmutz, *president*; Dan Keeler, *vice president*; Bernell Hales, *treasurer*; and Gloria Clark, *secretary*. *Faculty sponsor* is Mrs. Louise H. Howe.

**Beta Chapter, Syracuse University**—Beta Chapter won the fraternity wall banner donated by the Executive Secretary for the best pledge ceremony. This will be presented at the meeting of the National Council in Columbus, Ohio, May 5. The new president for Beta Chapter is Janice Fienberg. There are now four charter members of this chapter among the veterans back on the campus at Syracuse University: Roland Fowler, Steve Ryder, John Wachli, and Nat Wood.

**Gamma Chapter, University of Minnesota**, now has a new sponsor—Betty Girling. New Members: Joan Lundeen, Don Stubbs, Allis L. Rice, Mary Skagsberg, Dorothy Goldish, and Mary Lou Leonard. Gamma Chapter has been busy participating in Minnesota School of the Air dramatic shows. Kenn Barry, a former AEP member, is now on the staff at KUOM as program director and traffic director. Gamma Chapter has decided to have luncheon meetings twice a month.

**Delta Chapter, Michigan State College**, has a number of new members. They are: Charles Anthony, Robert Shackelford, Merrill Walker, Pauline Prociassic, Patricia Sheppare, Arnold Walkup, and Kenneth Hommeter. The first three of these—Anthony, Shackelford, and Walker—are veterans. There are two new faculty advisors: James D. Davis and Joe A. Callaway. Two Delta Chapter active members, Dick Henderson and Arnold Walkup, previously were announcers at WKAR; and four actives are at present on the WKAR staff—Joan Carter, Robert Huber, Merrill Walker, and Charles Anthony. Jim Laracy, a charter member, is now staff announcer at WBCM, Bay City. Dick Schuble is now an announcer at Station WJUM, Lansing.

**Epsilon Chapter, Ohio State University**, is continuing its regular radio production over WOSU, a half hour show on Sunday, *The Alpha Epsilon Rho Playhouse*, and a 15-minute workshop production on Saturday.

**Eta Chapter, University of Alabama**—New members: Faye Sperling, Elverna Klinner, and Audrey Weiskopf.

**Theta Chapter, Oklahoma University**—New Officers: Betty Hermes, *president*; Carolyn Gannon, *vice president*; Mary Lou Farmer, *secretary*; Catherine Robinson, *treasurer*. Theta members served as special hosts to out-of-town guests at the annual Radio Conference in Norman, March 7 through 10.

**Important Notice**: The annual meeting of the National Council is now scheduled for Friday afternoon, May 3, Deshler-Wallick Hotel, Columbus, Ohio, concurrently with the Institute for Education by Radio. A luncheon for all delegates will be held on Sunday, May 5.

**Remember**—Questions concerning Alpha Epsilon Rho should be addressed to Sherman P. Lawton, Executive Secretary, Alpha Epsilon Rho, University of Oklahoma, Norman, Oklahoma.

## Reviews

*Radio's Second Chance*. By Charles A. Siepmann. Boston 6: Little, Brown and Company. 1946. xv + 282 pp. \$2.50.

This fascinating book by a native of Bristol, England, an Oxford graduate, and since 1942, a naturalized American citizen, will be read with great interest by all broadcasters, whether engaged in commercial or educational radio. Were it to be read also by every radio owner it might result in a complete reversal in present broadcasting trends.

The title, *Radio's Second Chance*, alludes to the advent of FM, which the author discusses in Chapter IX and which he calls a "miracle." Now, according to Mr. Siepmann, "Radio has a second chance. One, at least, of the restrictive influences of the past is gone—the physical. There is now opportunity for almost every listener throughout the country to enjoy that choice of programs that has so far been available only to dwellers in big cities."

In the preceding chapters the early history of radio is presented with just enough detail to indicate how the concept of program service has changed from serving the needs of the local community to the present, when, as the author puts it, "Networks have largely abdicated to the interests and point of view of [advertising] agencies and firms that have become more masters than clients."

Freedom of speech on the air is discussed in 54 pages. The record is far from encouraging. Such problems are investigated as that of the news analyst, and whether such analysts should be sponsored. The problem of discrimination on the air, especially as it affects labor's right to be heard, is carefully docu-

mented and the conclusion is reached that "Discrimination against labor is probably the most flagrant example of abuse by radio stations of their privileged position." Radio discriminates also, it is charged, against the cooperative movement and against Negro artists.

Mr. Siepmann sets forth a defensible outline of what good program service should consist. He believes that "in each of the three main segments of the day—morning, afternoon, and evening—we should have programs of the following types: [1] News, national and international, with informed and responsible interpretation and comment. [2] Varied entertainment, including light and serious drama. [3] Programs on national and international issues, affecting the well-being of democracy, fairly discussed or effectively dramatized or simply explained. [4] Programs of interest to large and important sections of the community everywhere [including labor]. [5] Programs for significant 'cultural' minorities, not to be discounted just because they are few, but fostered and catered for because they may be the majority of an enlightened tomorrow."

No review could possibly do adequate justice to a book which contains so much important material, all carefully documented, and which has been written by a man whose broad background and detailed knowledge of his subject reveal an understanding of radio in its broadest implications which few can equal. Mr. Siepmann, in spite of his British upbringing, does not advocate that America adopt the British system of quasi-government ownership and control of radio. On the contrary, he thinks that the present system is basically sound for America. But he does feel that radio has succumbed to the

Midas touch, and, as he puts it, "the Midas touch is the kiss of death to opportunity."

The radio industry, educators, and the public generally are greatly indebted to Mr. Siepmann for writing *Radio's Second Chance* at this time. There may be violent dissent to it from certain quarters; but that will lead only to intelligent discussion, to better understanding, to necessary adjustments, and to long over-due improvements. That is the democratic way.—TRACY F. TYLER and BURTON PAULU, University of Minnesota.

*GI Roundtable: How Far Should Government Control Radio.* By Historical Service Board, American Historical Association. Washington 25, D. C.: Superintendent of Documents, U. S. Government Printing Office. 1945. 41 pp. 15 cents.

This pamphlet is one of a series made available by the War Department under the series title, *GI Roundtable*. All such pamphlets were planned to assist information-education officers in conducting group discussions or forums and to aid operators of Armed Forces Radio Service outlets in preparing discussion broadcasts. All had one purpose: to provide factual information and balanced arguments as a basis for discussion of all sides of a question.

The pamphlet on radio control [EM 28] sketches briefly radio's history and the conditions which brought about its present regulation by the FCC. It notes the progress which has come to the listeners and to the industry through wise regulation by FCC. There is clarification of the still-unsolved problem of newspaper ownership of radio stations, and a description of self-regulation under the NAB Code.

The discussion concludes with a section, "What Solutions Have Other Nations Tried?" After pointing out that totalitarian countries operate broadcasting as a government monopoly; the British, Canadian, and Australian systems are described, with a conclusion being stated that "radio has not yet settled down to a single fixed pattern in the democratic countries." The difficulties confronting the United States in reaching a decision on control are clearly stated under a heading, "What Is at Stake?" In summary, it is pointed out that "Radio can be used to help make the listener into a mechanical man—a pawn of selfish interests. It may waste precious leisure time. It may propagandize for ideas and schemes that will be harmful. On the other hand, it can serve the American public and the world by strengthening men's knowledge about themselves and the world in which they live. It can provide healthful amusement and entertainment. . . . Radio can become a real community nervous system. . . . The control of radio, therefore, is one of the exciting problems to be dealt with in the world now that the war is ended."—TRACY F. TYLER.

# Admiral

## "REGENCY"

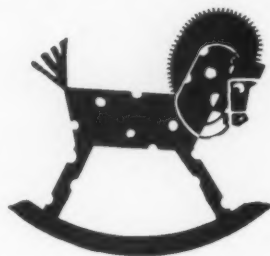
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(For Middle Elementary Grades)

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(For Kindergarten and Primary Grades)

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KGW staff members preparing a "Talking Textbook" script. From left: Ed Butherus, announcer; Hugh A. Smith, assistant producer; Tom Swafford, production manager; Dick Rand, actor; Glenn Shelley, organist.

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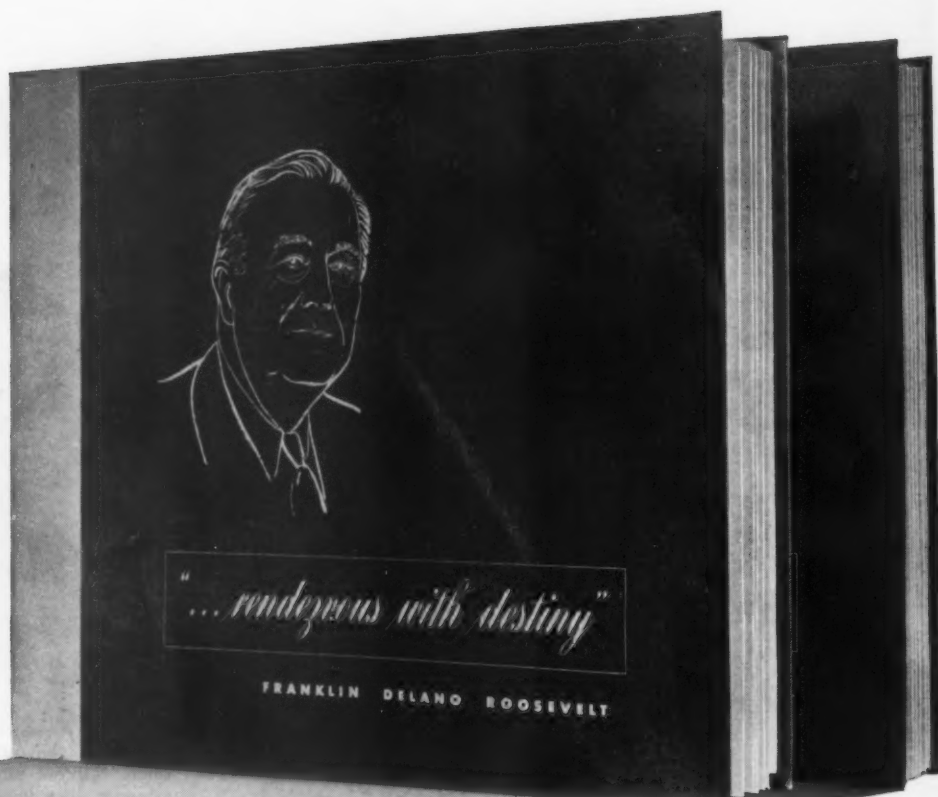
KGW staff members collaborate with the Portland School Board Radio Committee in preparing the scripts.

These  
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programs are  
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"CURRENT EVENTS"  
"SCIENCE BY-WAYS"  
"HOW ARE YOU FEELING?"  
"THEY'LL ALWAYS BE  
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